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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

Palaeolithic Man in Europe.—Under the title *Palaeolithic Man and Terramara Settlements in Europe* (New York, 1912, Macmillan. 507 pp.; 74 pls.; 175 figs. 8vo. \$5.50 net), ROBERT MUNRO publishes his "Munro lectures" delivered at the University of Edinburgh in 1912. He divides his book into two parts, in the first of which he discusses man's place in the organic world, man and the glacial phenomena, cave researches, chronological problems, fossil man in various parts of Europe, the *pithecanthropus erectus*, the palaeolithic races of Europe, and the transition to neolithic culture. In the second part he treats of terramara structures and their parallels in other countries, the culture represented, the pile dwellings in the Po valley, and the relation of the people of the terramara to neolithic hut dwellers.

Western Europe as an Early Cultural Group.—In *Sitzb. Berl. Akad.* 1913, xxxvi, xxxvii, pp. 734-765 (19 figs.) CARL SCHUCHHARDT finds in Western Europe (especially Spain, France, and Southern England) in the Stone Age similar pottery (forms derived from leather receptacles), similar stone axes, similar round houses, burial in crouching posture, etc., all different from the products and customs of early civilization in Northern Europe. Much of this western culture was carried to the eastern part of the Mediterranean by the Danube route. It is sometimes as yet impossible to decide whether such things show independent development in the East or are early importations from the West, but the latter begins to appear more probable.

Trade Routes and Constantinople.—In *B.S.A.* XVIII, Session 1912-1913, pp. 301-313, WALTER LEAF gives evidence and arguments to prove that in ancient as in modern times the site of Constantinople was important on

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1913.

For an explanation of the abbreviations, see pp. 126, 127.

account of the trade route by water, but that there was never an important land route from Europe to Asia and *vice versa*, crossing the Bosphorus.

Western Asia in the Second Millennium B.C.—In *Mitt Vorderas. Ges.* XVIII, 1913, 4, pp. 1–105, H. WINCKLER makes a study of the nature of archives in the ancient Orient on the basis of the finds at Tell el-Amarna and Boghazkeui, and then constructs from these and other archaeological sources the history of the second millennium B.C. Such questions are discussed as the origin of the Hittites, the Harri, or Aryans, in Mesopotamia, the kingdom of Mitanni, the kingdom of Kissati, the cities of Carchemish and Aleppo, the rise of the Amorite kingdom, and the conflicts between Egypt and the Hittites for the possession of Palestine.

Explorations in Central Asia.—Under the title *Ruins of Desert Cathay* Sir M. AUREL STEIN publishes in two thick volumes a general report on his expedition of 1906–1908 to Central Asia and Western China. Excavations carried on at many ancient sites in the Takla-Makan desert, in Lop-nor, in Tun-huang, and elsewhere brought to light a great mass of archaeological material including stucco reliefs, frescoes, inscribed pieces of wood, etc. In two ruined temples at Miran frescoes were found showing classical influence; and an inscription in the Karoshti language states that they were the work of a certain Tita, which Stein thinks stands for Titus. In the desert a great wall, or *limes*, hitherto unknown was found extending from Su-chou to the “Jade Gate.” It was built about 110 B.C. The most remarkable discovery was made at the “Caves of the Thousand Buddhas.” Here a monk had found a library which had been walled up, probably in the tenth century, containing a solid mass of manuscripts nearly ten feet high, filling about 500 cubic feet of space. Besides Tibetan and Chinese manuscripts, there were others in Runic Turki, Uigur, Sogdian, and in Sanskrit written on palm leaves. One complete roll in Estrangelo script is Manichaean; two others, which have been proved to be translations of well-known Sanskrit works, are in an unknown language once current in Khotan. One printed roll was dated 860 A.D., showing that printing was in use in China much earlier than had been thought. There were also many bundles of painted silk banners with subjects taken from the life of Buddha, some of which are reproduced in colors in the book. They date chiefly from the T'ang period (7th to 9th century). As a result of the expedition about 300 paintings and 14,000 documents and manuscripts in a dozen different languages were taken to the British Museum. [*The Ruins of Desert Cathay*. By M. AUREL STEIN. London, 1912, Macmillan and Co. Vol. I: xxii, 546 pp.; 5 pls.; 154 figs.; map. Vol. II: xxi, 492 pp.; 9 pls.; 179 figs.; map. 8vo. \$12.50 net.]

The Prāṇidhi-Pictures of the Ninth Temple at Bāzāklik.—In *Sitzb. Berl. Akad.* 1913, xxxix, xl, pp. 864–884, HEINRICH LÜDERS discusses the fifteen Prāṇidhi-pictures on the walls of the ninth temple at Bāzāklik. He prints the Sanskrit text of the accompanying inscriptions and describes the pictures. The inscriptions do not agree with the pictures. Probably the original work which the pictures were to illustrate was lost and in its place verses from a later work were chosen, in which the names of the Buddhas occurred, but which did not describe the proper scenes.

The Naming of Archaeological Strata.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 92–108, G. PATRONI discusses the necessity of classifying and naming

archaeological strata purely and simply by their material phenomena, entirely avoiding the use of terms that even remotely imply an adherence to preconceived historical, ethnographical, anthropological or linguistic theories.

Figures on Neolithic Axes.—In *L'Homme préhistorique*, I, 1913, pp. 73–80 (16 figs.) L. MAZÉRET discusses certain marks on neolithic axes. These he thinks represent huts, tools, plants, and animals.

The Beginnings of Art.—In *R. Arch.* XXII, 1913, pp. 125–128, PIERRE MILLE argues that religion, or magic, did not cause art to begin, but very early took possession of art, which had arisen from the desire of man for expression and recreation. *Ibid.* p. 128, S. REINACH supports the theory of the origin of art in magic against the objections expressed by G. H. Luquet in the *Revue Philosophique*, May, 1913.

A Bas-relief from Laussel.—In *R. Arch.* XXII, 1913, pp. 112–114, W. DEONNA argues that the steatopygous appearance of primitive feminine figures (C. Lalanne 'Bas-reliefs à figuration humaine de l'arabri sous roche de Laussel,' *Anthropologie*, 1912, pp. 129 ff.; *C. R. Acad. Insc.* 1912, pp. 17, 55; Reinach *Répert. de l'art quaternaire*, p. 120, No. 1; Lalanne, *Compte rendu du XIV^e Congrès international d'Anthropologie et d'Archéologie préhistoriques*, I, 1913, pp. 547 ff.) is due to primitive conventions of art, not to the race of the persons represented. The horn held in the hand of one of the figures from Laussel symbolizes plenty.

The Influence of Technique on the Work of Art.—In *R. Arch.* XXII, 1913, pp. 193–219, W. DEONNA discusses the influence of technique on the work of art, dividing his subject into three parts: The Influence of the Materials employed; The Influence of Tools and Processes; The Influence of Individual Skill. In the first and second parts, the influence is seen to be sometimes direct, sometimes indirect.

Albanians and Illyrians.—In *Z. Ethn.* XLV, 1913, pp. 103–107 (with list of twenty-four articles by the author) E. FISCHER gives further arguments (cf. *ibid.* XLIII, 1911, pp. 564–567) for believing that the Albanians are descended from the ancient Illyrians, who were, he thinks, of similar stock to the Thracians and Dacians. Obtaining wives by seizure and purchase, feuds between families, the servile position of women, persistence of ancient ways of cooking, belief in fairies and demons, peculiarities of dress and headdress are all things they have conserved from a high antiquity. As mercenaries for Alexander and for the Romans and in modern times among the Janissaries and Arnauts they have played a most important part. Secure from foreign foes in their mountain fastnesses they have been their own worst enemies.

The Triballi.—In *Studi Romani*, I, 1913, pp. 233–240, N. VULIĆ discusses the location of the Triballi. He would place them between the Morava and Isker rivers, and thinks it improbable that they made migrations towards the east, or that the name was applied to other peoples.

The Loeb Collection of Bronzes.—Mr. James Loeb, now of Munich, possesses a rich collection of ancient works of art. A catalogue of the bronzes, most of which came from the Forman collection and were at one time exhibited in the Fogg Museum of Art of Harvard University, has been published. Forty-six objects are described and illustrated. Three are Egyptian statuettes (one of a cat); the rest are Greek, Graeco-Roman, and Etruscan. A fine archaic mirror (pls. 6–8) a Mercury (pls. 12, 13), a Poseidon of Lysippian qualities

(pls. 17, 18), a pair of wrestlers (pl. 21), an Aphrodite with two Erotes (pl. 25), and an Etruscan *cista* (pls. 40-43) may be mentioned as among the most interesting objects in the collection. The text is by Dr. J. Sieveking and gives a complete description, with such discussion as each object demands. The illustrations are admirable. [*Die Bronzen der Sammlung Loeb*, herausgegeben von JOHANNES SIEVEKING. Munich, 1913, privately printed. vi, 86 pp.; 46 pls.; 12 figs. 4to.]

Ancient Portraits.—The sixth volume of Marcus and Weber's "*Tabulae in usum scholarum*" is a work by R. DELBRÜCK on Greek, Roman and Egyptian portraiture. After a general introduction the author describes in some detail, noting the literature, the portraits reproduced in the plates. Twelve of these are Egyptian, and the rest, fifty in number, Greek and Roman. The reproductions are excellent. [*Antike Porträts*. Von RICHARD DELBRÜCK. Bonn, 1912, A. Marcus und E. Weber. 71 pp.; 62 pls.; 32 figs.]

Vases in Human and Animal Shapes.—In *L'Homme préhistorique*, I, 1913, pp. 305-317, W. DEONNA argues that vases of human or animal shape were believed both in antiquity and in mediaeval times to impart something of the animal or of the divinity, where a divinity is represented, to the liquid which passed through them. The belief is a very old one.

Censers.—An elaborate monograph on censers and other vessels for burning incense, among the peoples of antiquity in general, by K. WIGAND may be found in *Bonn. Jb.* 1912, pp. 1-97 (6 pls.; 15 figs.).

Pagan Diptychs.—Pagan diptychs in various museums form the subject of a detailed study by H. GRAEVEN in *Röm. Mitt.* XXVIII, 1913, pp. 198-304 (6 pls.; 9 figs.).

New Zodiacal Signs.—In *Mitt. Vorderas. Ges.* XVIII, 1913; part 3, pp. 1-46, (11 figs.), F. BORK gathers a mass of material concerning the names of the week, the stations of the moon, animal-names for the hours, and phenomena of totemism, which in his opinion are derived from various forms of the zodiacal constellations that have been current in different parts of the world. By this author almost every phenomenon of chronology and of mythology is derived from the zodiac.

EGYPT

The African Origin of Egyptian Civilization.—The rise of Egyptian civilization after the neolithic period was due to conquest by an African people from the South, called Anou. The people who caused the changes when the Thinite period ends and the Memphite period begins may have been Asiatic, but they brought in no important new elements,—they merely gave a new impulse to the existing civilization. The discovery of wild wheat in Palestine does not prove that wheat reached Egypt by way of Mesopotamia. The use of seal cylinders by the early Egyptians is not proved; in fact the sealings found were made with flat seals, not with cylinders. (ÉDOUARD NAVILLE, *R. Arch.* XXII, 1913, pp. 47-65.)

Representations of Foreigners in Egypt.—In *Sitzb. Berl. Akad.* 1913, xxxviii, pp. 769-801, E. MEYER gives a report of an expedition to Egypt under the leadership of Dr. Max Burchardt for the purpose of photographing and describing accurately the representations of foreigners on Egyptian works of art in Egypt. In all 756 negatives were made, 528 of which are of monuments

at Thebes. A complete list of the photographs is given. The negatives are now in Berlin. Photographs were taken of various Egyptian representations of foreigners which are now in museums outside of Egypt, and an exhaustive collection of such representations is to be completed.

A Foreign Type from a Theban Tomb.—In *Ann. Arch. Anth.* VI, 1913, pp. 84–86, N. DE G. DAVIS publishes the figure of a foreigner from the tomb of Prince Puyemrâ (Tomb No. 39) at Thebes, dating from the time of Thothmes III. The man has a dark skin, smooth face, is bare to the waist and wears a kilt.

Minoan Embassies in Egypt.—Minoan embassies in Egypt were discussed by D. Fimmen at a meeting of the German Institute, in Athens, April 23, 1913. The first representations of the Kefti are paintings in the tomb of Senmut in Schêh Abd el-Kurna. This embassy belongs, therefore, between 1500 and 1480 B.C. The types and costumes are the same as on the Vaphio cups and steatite vases. The second embassy is in the tomb of Rechmere (1470–1445). A third embassy is depicted in the tomb of Mencheperreseneb, high priest of Amon about 1450. They indicate a well-organized government in Crete during the first half of the fifteenth century. Their purpose was doubtless to promote trade relations. (*Ath. Mitt.* XXXVIII, 1913, pp. 191–192.)

The Land of Keftiu.—In *Ann. Arch. Anth.* VI, 1913, pp. 24–83 (9 pls.) G. A. WAINWRIGHT reexamines all the evidence for the location of the land of Keftiu, which he thinks was in eastern Cilicia, about the Gulf of Issus. The name of the people in Egyptian was *Keftiw-yw*; and *Keftiu* should be used only of the country. The Minoans were a different race always called by the Egyptians “People of the Isles.” The civilization of the Keftiuans was closely connected with that of Syria.

An Egyptian Dating for the End of Minoan Culture.—In *B.S.A.* XVIII, Session 1911–1912, pp. 282–285 (fig.) T. E. PEET derives an Egyptian dating for the end of the third Late Minoan period from a sword lately acquired from Egypt by the Berlin museum. It appears to be of Naue’s type II and bears cartouches of King Seti II (XIX dynasty, last decade of the thirteenth century B.C.). This type of sword is foreign and intrusive in Egypt as in Crete. It appears in Crete a little later than the end of the L.M.III period. Probably the same invasion from the north brought it to Crete and Egypt. Then the end of L.M.III falls in the latter part of the thirteenth century.

The Hyksos.—In *J. Asiat.* XIth series, I, 1913, pp. 535–580, R. WEILL gives a series of studies supplementary to his articles on the history of the Hyksos and the national restoration in Egypt, in previous numbers of the same journal (see *J. Asiat.* Xth series, XVI, 1910, pp. 247–339, 507–579; XVII, 1911, pp. 5–53).

The Egyptian High Priest in the Museum of Cherchel.—In *R. Arch.* XXII, 1913, pp. 73–81, ISIDORE LÉVY writes about the High Priest of Ptah at Memphis, a statuette of whom, with a long inscription, is in the museum at Cherchel (see *B. Arch. C. T.* 1908, pp. ccliv ff., pl. xlvii). His name was Petubast (the fourth of the name) and he inherited the office of High Priest. He died August 1, 30 B.C. at the age of sixteen years, on the day when Octavius entered Alexandria. The statuette was probably brought to Mauretania by Cleopatra Selene, when she married Juba II.

Egyptian Religion.—In *R. Hist. Rel.* LXVI, 1912, pp. 81–109, 291–329; LXVII, 1913, pp. 1–40, J. CAPART summarizes the articles relating to Egyptian religion published during the years 1908 and 1909.

An Egyptian Song in Praise of Death.—In the tomb of the Divine Father of Amon Neferhotpe, a priest of high rank under Harmhab, a hymn is found which is translated in *S. Bibl. Arch.* XXXV, 1913, pp. 165–170, by A. H. GARDNER as follows: "I have heard those songs that are in the ancient tombs, and what they tell extolling life on earth, and belittling the region of the dead. Yet wherefore do they thus as concerns the land of Eternity, the just and fair, where terrors are not? Wrangling is its abhorrence, nor does any gird himself against his fellow. That land is free of foes, all our kinsmen rest within it from the earliest day of time. The children of millions of millions come thither, every one. For none may tarry in the Land of Egypt; none there is that passes not yonder. The span of earthly things is as a dream; but a fair welcome awaits him who has reached the West."

Supposed Mention of Hebrews in the Egyptian Inscriptions.—In *Or. Lit.* XVI, 1913, cols. 256–261, W. M. MÜLLER claims that the word *‘p(u)-ra-y-(w)*, found in inscriptions of the nineteenth dynasty cannot represent the word *‘Ibrîm*, or "Hebrews," because Hebrew *b* cannot be represented by Egyptian *p*. They are rather to be regarded as Canaanites who were settled in the land of Goshen by Ramses II in consequence of their expulsion from Palestine by the Hittites. *‘Apy* was the racial name of the pre-Philistine inhabitants of the Mediterranean coast. These same people migrated also to Northern Africa in connection with the Phœnician colonies, and were there known as the *Afri* by Latin writers. From them the name Africa is derived.

The Meroitic Inscriptions.—In *Z. Morgenl.* XXVII, 1913, pp. 163–183, H. SCHUCHARDT discusses the inscriptions found on the Island of Meroe in modern Nubia. He shows that the language has nothing in common with that of modern Nubia but stands alone among the languages of Africa. If any existing language is its descendant, it remains still to be discovered.

Demotic Tax-Receipts.—In *S. Bibl. Arch.* XXXV, 1913, pp. 187–188, (2 pls.) H. THOMPSON publishes two ostraca which give an example of a new tax, the *apomoira*. This was the one-sixth portion of the produce of all vineyards and orchards, which had to be paid for the upkeep of the cult of Arsinoë Philadelphus, and was paid in money, not in kind.

Egyptian Coins in St. Petersburg.—In *J. Int. Arch. Num.* XV 1913, pp. 85–96 W. v. VOIGT publishes 344 Egyptian coins in the Hermitage at St. Petersburg, from Ptolemy Soter to Cleopatra VII.

The Civil Code of Alexandria.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 69–70, G. LUMBROSO calls attention to the wonderful light cast on life in Alexandria in the third century B.C. by the Halle papyrus, of 265 lines, containing excerpts of a civil code edited by Friedrich Bechtel, Otto Kern, Karl Praechter, Carl Robert, Ernst von Stern, Ulrich Wilcken and Georg Wissowa. (Published by the Graeca Halensis, Berlin, Weidmannsche Buchhandlung, 1913.)

BABYLONIA AND ASSYRIA

Sargon, King of Agade.—In *Or. Lit.* XVI, 1913, col. 293–298, A. POEBEL shows that the old Babylonian king whose name is written *Šar-ru-GI* is to be read *Šar-ru-kin*, and is identical with the Sargon of Agade mentioned in the

later Assyrian annals; but that the other king, whose name has commonly been read *Šar-gani-šarri*, should be read *Šar-gali-šarri* and is not identical with *Šar-ru-kin*, but is the sixth king of the dynasty of which *Šar-ru-kin* is the founder.

Ancestor-Worship and the Deification of Babylonian Kings.—In *Exp. Times*, XXV, 1913, pp. 126-128, T. G. PINCHES shows that the deification of kings in Babylonia was certainly practised at an exceedingly early date. Coming down to later but still archaic times, the most noteworthy instances are the kings of the dynasty of Ur. An exceedingly important text bearing upon the deification of kings is one in private hands, in which Sur-Engur, Dungi, and Bûr-Sin are referred to as divine personages to whom offerings were made. As the seats occupied during the lifetime of renowned and venerated personages, and the chariots in which they rode, were regarded, in a sense, as part of their being, or as imbued with a measure of their spirit, they could naturally become objects of veneration, both during their lifetime and as long after death as their greatness was fully realized.

Early Babylonian Mythology.—Parts 5 and 6 of the sixth volume of *Studien zur Geschichte und Kultur des Altertums* are devoted to a monograph by Dr. P. T. PAFRATH entitled *Zur Götterlehre in den albabylonischen Königs-inschriften* (Paderborn, 1913, Schöningh. 226 pp.; 8 figs. M. 9.). The author discusses Anu and Enlil, their position in Lagash and in the time of Hammurabi; local deities and their relations to the town, the ruler, and the great gods; family gods; and the growth of the Babylonian pantheon. He concludes with a list 140 pages long of important passages in early Babylonian inscriptions bearing on the subject.

Hymns to Tamuz.—In *Rev. d'Assyr.* X, 1913, pp. 157-184, M. WETZEL attempts a revision of the translations of unilingual Sumerian hymns in honor of Tamuz that have been published by Zimmern and Langdon.

The Primitive Semitic God Il.—In *Or. Lit.* XVI, 1913, cols. 241-249, D. NIELSEN maintains that the divine name Il was not originally a generic name for deities in the Semitic languages, but was the name of the Moon-god, and that the moon was originally revered by all the Semitic people as the chief divinity. The Sun-god was regarded as his consort. Mohammed's Allah was developed out of this Moon-god, and so also was the Hebrew Elohim.

The God Mir.—In *Or. Lit.* XVI, 1913, cols. 254-255, E. EBELING and F. E. PEISER claim that the god 'lwr in the inscription of Zakir is identical with *i-li-we-ir* or *i-li-me-ir* who is mentioned in the cuneiform inscriptions. A god Mir was well known in old Babylonian times.

Old Babylonian Letters.—In *Rev. d'Assyr.* X, 1913, pp. 105-156, E. EBELING continues the transcription and translation of old Babylonian letters begun in the previous number of the same journal.

The Babylonian Name of Palestine.—In *J. Bibl. Lit.* XXXII, 1913, pp. 146-150, F. A. VANDERBURGH shows that in the Babylonian bilingual lists of countries the name *A-mur-ri-e* is equated with *Mar-tu* "sunset;" with *Tidnu*, an Egyptian name for Syria; and with *Gir-gir*, which the syllabaries equate with *Tidnu*. This shows that *A-mur-ri-e* is a name for Palestine. We find *Amurrê*, or its equivalent *Martu*, mentioned very early in the Babylonian inscriptions, and often by the Assyrians. Sargon, king of Akkad, is believed to have gone at least as far as the Lebanon. It seems probable then that the Amorites were

of sufficient importance to impress their nationality upon the Assyro-Babylonian writers, who, therefore, used the tribal name *Amurrê* as a designation of the whole of Palestine.

The Cuneiform Name of the Second Adar.—In *J. Bibl. Lit.* XXXII, 1913, pp. 139-145, P. HAUPT shows that we have five cuneiform names for the Second Adar: (1) "the extra grain-harvest month"; (2) "the second month of Adar"; (3) "the adverse month of Adar"; (4) "the unlucky month of Adar"; (5) "the After-Adar." The unlucky intercalary month of the Second Adar was the thirteenth month, corresponding to the thirteenth sign of the zodiac, the raven; therefore the number thirteen is unlucky.

The Calculation of a Length of a Degree of the Earth's Surface by the Babylonians.—In *J. Asiat.* XIth series, I, 1913, pp. 669-673, J. A. DECOUR-DEMANCHE shows that the classical astronomers estimated a degree of the earth's surface at 110,800 metres. A minute then had the length of 1,846.66 $\frac{2}{3}$ metres. With the latter corresponds exactly the mile at ancient Lagash. This shows that the Babylonians had already determined the length of a degree as given by Eratosthenes and the Greek astronomers.

Babylonian Calculation of the Distances between the Fixed Stars.—In *Rev. d'Assyr.* X, 1913, pp. 215-225, F. THUREAU-DANGIN publishes a Babylonian astronomical tablet of the Seleucid era in which the distances are calculated in degrees between the principal stars situated along the Tropic of Cancer that are visible in the latitude of Babylon.

The Phases of Mars in the Babylonian Inscriptions.—In *Or. Lit.* XVI, 1913, cols. 303-304, F. WEIDNER shows that the Babylonian astronomers speak of the "horns" of Mars as well as of the "horns" of Venus, which shows that their eye-sight was so keen that in the clear atmosphere of Babylonia they were able to discern the phases of these planets.

The Seed-Funnel in the Time of the Cassite Dynasty of Babylon.—In *Z. D. Pal.* V. XXXVI, 1913, pp. 310-313 (2 figs.), A. GUSTAVS and G. DALMAN discuss a representation of a plough and seed-funnel upon a seal of the Cassite period published by A. T. Clay in the *Museum Journal*, I, pp. 4 ff. (*A.J.A.* XV, p. 222; XVII, p. 533).

Tablets from Drehem.—In *J.A.O.S.* XXXIII, 1913, pp. 167-179 (10 figs.), Miss M. I. HUSSEY publishes ten tablets from Drehem that are found in the Public Library of Cleveland, Ohio. They are receipts and accounts of the usual type. See also W. RIEDEL, *Rev. d'Assyr.* X, 1913, pp. 207-210.

Mitanni Names in the Tablets from Drehem.—In *Or. Lit.* XVI, 1913, pp. 304-306, F. HOMMEL collects a number of names that show that there was a considerable population belonging to the Mitanni people settled in Southern Babylonia in the time of the dynasty of Ur.

Hittite Hieroglyphs on a Cappadocian Cuneiform Tablet.—In *S. Bibl. Arch.* XXXV, 1913, pp. 203-204 (pl.), A. H. SAYCE publishes a tablet containing a seal with an inscription in Hittite hieroglyphs. The inscription is exceptionally important as it carries back the use of the Hittite hieroglyphs to the age of the dynasty of Ur (2400 B.C.), the period to which, as we now know, the cuneiform tablets of Kara Eyuk belong. The use of the hieroglyphs will have preceded the introduction of the cuneiform syllabary into Eastern Asia Minor.

Greek Names in Babylonian Inscriptions.—In *Babylonian Records in the Library of J. Pierpont Morgan*, Part 2, 1913 (89 pp.; 57 pls.), A. T. CLAY publishes 56 legal documents from Erech dated in the Seleucid era. The earliest is dated in the eighth year of Seleucus I, and the latest is dated in the reign of Antiochus VII, *i. e.* 139 B.C. They are interesting as showing how long Babylonian cuneiform continued to be used, and also from the fact that they contain a large number of Greek names in Babylonian transcription. The transcription shows that itacism was already a characteristic of the Greek of this period.

Aramaic Incantation Texts from Nippur.—In *Publications of the Babylonian Section of the Museum of the University of Pennsylvania*, III, 1913, pp. 1-326, (41 pls.), J. A. MONTGOMERY publishes the texts on forty earthenware bowls found at Nippur. These were found along with Cufic coins in a stratum dating from about the eighth century A.D. in ruins of houses that Peters suggested were part of a Jewish settlement. They contain magical texts in the Aramaic of the Babylonian Talmud, in a Syrian dialect, and in Mandaic. Each of these languages has its own peculiar script. The texts throw much light upon the history of magical beliefs.

Sargon of Assyria in the Lake-Region of Van and Urmia, 714 B.C.—In *Exp. Times*, XXIV, 1913, pp. 460-464, T. G. PINCHES continues the discussion of a new inscription of Sargon recently published by Thureau-Dangin (see *Exp. Times*, XXIV, 1913, pp. 398-402; also Sayce *Exp. Times*, XXV, 1913, pp. 16-17).

The Last Kings of Assyria.—In *Rev. d'Assyr.* X, 1913, pp. 198-205, V. SCHEIL publishes two new inscriptions of Aššur-etil-ilani-mukin-apli and Sin-šar-iskun, the little-known successors of Aššurbanipal. Both record the rebuilding of ancient temples which were in ruins.

The Peacock in Assyria.—In *Or. Lit.* XVI, 1913, cols. 292-293, B. MEISSNER attempts to show that the "winged birds of the sky whose pinions are colored blue," mentioned in the Annals of Tiglath-pileser III, were peacocks brought from India by the Arabian tributaries of this king.

SYRIA AND PALESTINE

The Stelae of Assur.—The tall, inscribed stelae of Assur, commemorating kings and high court functionaries, found in an out-of-the-way corner of the town, have no funerary or religious significance. They appear to represent a very early stage in the chain of development from which came eventually both statues of the gods and human portrait statues. A still more primitive stage is that of the uninscribed stelae of Gezer, mere blocks of stone, symbols of the persons who erected them and intended to hand down their names to tradition, like Absalom's pillar, II Sam. 18: 18. The numerous Egyptian stelae of the twelfth and later dynasties found by Petrie in the peninsula of Sinai, should likewise be understood as mere remembrance stones, quite without religious meaning and rather parallel with the rock inscriptions recording expeditions, etc. The stele form is here perhaps due to Semitic influence. Of the kings' stelae at Assur, dating from the fifteenth to the seventh century, one is hewn down from a statue and two are pillars from some building, used upside-down with the capitals buried in the ground. The existence of pillars

with such capitals at this time, before 1100 B.C., points to Hittite influence or at least to that of eastern Asia Minor. Only the latest of the series, that of a wife of Assurbanipal, shows an attempt at representation of the person named. (*Arch. Anz.* 1913, cols. 77-88.)

Jericho.—The results of the excavations at Jericho are given in a brief summary (from E. Sellin and C. Watzinger, *Die Ergebnisse der Ausgrabungen*, Leipzig, 1913, Hinrichs) by S. R(EINACH) in *R. Arch.* XXII, 1913, pp. 132-133 (cf. also *Arch. Anz.* 1913, cols. 77 ff.):—Prehistoric City, 3000-2000 B.C.; Canaanite City, 2000-1500 B.C.; Period of Decadence, 1500-1200 B.C.; Israelite Period, 1200-700 B.C.; Judaean Period, 700-586 B.C.; Post-exilic Period, 586-350 B.C.; Period of the Maccabees and of Herod, in which a new, rich, Hellenic city arises. In the beginning of the Byzantine period, Jericho serves as a necropolis.

The Location of Gibeah of Saul.—In *Pal. Ex. Fund.* XLV, 1913, pp. 132-137, E. W. G. MASTERMAN discusses the rival claim of Tell el-Fül and Khurbet 'Adāseh to be the site of Gibeah of Saul, and comes to the conclusion that the proposal to locate Gibeah of Saul upon the west *Khurbet 'Adāseh* is impossible on archaeological grounds, and that *Tell el-Fül* is on these grounds, if not a certainty, at least a very suitable site.

The Philistines and Ancient Crete.—In *Rec. Past.* XII, 1913, pp. 119-122 (fig.) R. C. HORN states briefly the reasons for identifying the Philistines with the inhabitants of Minoan Crete.

Canaan and the Babylonian Civilization.—In *Exp. Times.* XXIV, 1913, pp. 546-550, E. KÖNIG claims that the assertion that Canaan was "completely under the sway of Babylonian civilization" is not borne out by the historical facts. This furnishes weighty arguments against the theory of borrowing which many scholars have recently advanced in connection with several parts of Genesis.

The Language of Ancient Canaan.—In *R. Bibl.* X, 1913, pp. 369-393, P. DHORME subjects the Tell el-Amarna letters to a careful examination in order to ascertain what words, forms and idioms in them differ from classical Babylonian and indicate the language that was spoken by the writers of these letters. He comes to the conclusion that it was a language similar to that which we call Hebrew, and which Isaiah 19:18 calls "the language of Canaan," but it shows a more archaic form.

The Order of the Letters of the Alphabet.—In *Z. Morgenl. Ges.* LXVII, 1913, pp. 501-502, H. BAUER suggests that a primitive people would probably arrange the letters of the alphabet in the order in which these letters occurred in certain common words; so that, if in the arrangements of the alphabet we find traces of such mnemonic words, we may draw inferences as to the race which invented these orders for the alphabet. The so-called Phoenician alphabet begins with the two words *ab*, "father," and *gad*, "grandfather." The Ethiopic alphabet begins with the words *halehem*, "the bread," and *shē'ēr*, "meat." From this he concludes that both orders of the alphabet were invented by the Canaanites, in whose language these words occur, and that the Ethiopic alphabet was borrowed directly from the Canaanites without the mediation of the South Arabians. The so-called Phoenician order is probably the original one, and it has passed over to the Greeks. These facts seem to suggest that the alphabet was invented in Canaan.

The Personal Names in Genesis XIV.—In *S. Bibl. Arch.* XXXV, 1913, pp. 171–186, 205–226, 244–245, W. T. PILTER claims that the name Amraphel in Genesis XIV is the correct equivalent of the name of the Babylonian king, Hammurabi. Hammu is the Babylonian form of the Amorite deity 'Amm. The second element *raph*, which is represented in Babylonian by *rabi*, *rapi*, or *rapih*, is the Amorite word *rabû*, "to be great." The third element *el* arises from a mistake in the reading of the Babylonian original, which used a sign that might be read either *bi* or *bil*. Bera', king of Sodom, is to be connected with the Arabic stem *bari'a* and means "one who surpasses." Birsha'a, king of Gomorrah, is to be connected with the Arabic *birscha'a* which means "a tall man." Shinab, king of Admah, is to be regarded as the same as the Babylonian name Sin-abu, "Sin is father," being spelled with *sh* in the South Babylonian manner. Shem'eber, king of Zeboim, is a compound of Shem, "Name," as a title of a deity, and 'eber, "powerful." The conclusion is that all these personal names of the XIVth chapter of Genesis are Amorite names of the period of the first dynasty of Babylon—not Northern Amorite, but the purer Arabian Amorite which befits their geographical origin.

The Scale of Proportions in Solomon's Temple.—In *C. R. Acad. Insc.* 1913, pp. 332–347 (2 figs.) M. DIEULAFOY undertakes to show mathematically that the figures given in the Bible for the dimensions of Solomon's temple prove that it was constructed on a scale of proportions based upon a triangle of which the sides were to one another in the ratio of 3, 4 and 5. The use of such a scale of proportions is confirmed by existing remains of oriental buildings. Incidentally the information given in Ezekiel (chs. 40–41) is shown to be important.

The Soothsayers of the Old Testament.—In *S. Bibl. Arch.* XXXV, 1913, pp. 189–190, A. BOISSIER claims that the Hebrew word *ḥarṭummin*, the etymology and meaning of which have hitherto been obscure, is of Sumerian origin. It is a compound word, the first element of which means the liver (*ḥar*), and the second, *ṭum* means "he who examines," or "observes." The *ḥarṭummim* are those who examined the liver, or Soothsayers, and Daniel 2: 2, should be translated "The king commanded to be called the Soothsayers, the Conjurers, the Chaldeans," etc.

Wine in the Pentateuchal Codes.—In *J.A.O.S.* XXXIII, 1913, pp. 180–192, M. JASTROW, Jr., shows that there are two views of wine taken in the Old Testament. One, which is decidedly hostile, is an inheritance from the simple manner of life of the desert. The other, which is favorable, is the result of the adoption of Canaanite civilization. The use of wine in the Pentateuchal Codes as part of the regular offerings is the result of a long development of Hebrew life in the land of Canaan.

Buildings on the Temple Area.—In *Z.D.Pal.V.* XXXVI, 1913, pp. 300–309 (fig.) H. HASAK attempts to determine more precisely than has hitherto been done the location of the royal porch of Herod, that formed the south cloister of the Temple, and of the Church of Justinian, and the Mosque of Aksā that stood upon the same site as the royal porch.

Inscribed Hebrew Weights from Palestine.—In *Exp. Times*, XXIV, 1913, pp. 488–491, 538–542 (6 figs.), A. R. S. KENNEDY shows that, apart from the ancient standards of the original Babylonian shekel of 126 grs. and the Egyptian *ket* of 140–146 grs., of which no inscribed examples are known from

Palestine, we have evidence, in the inscribed weights from Gezer and elsewhere, of the use in Old Testament times of the following weight-standards: (1) the Phoenician shekel with normal values ranging from 218 to 230 grs.—the true Hebrew silver shekel, and “the shekel of the sanctuary” in terms of which the temple-dues were paid; (2) the early Eastern standard, best known as the Aeginetan or Attic commercial standard, originally of 100 grs., more or less; (3) the perhaps equally ancient Syrian or Hittite standard of 160 grs.; (4) the Babylonian and Persian silver standard, of the normal value in the Persian period of 173 grs., the stater, of which the *siglos* or “Median shekel” was one-half; and (5) in the Seleucid period the Attic monetary standard, of which the tetradrachm shows a maximum weight of 270 grs., and its drachm $67\frac{1}{2}$ grs.

Old Hebrew Signets from Gezer.—In *Pal. Ex. Fund.*, XLV, 1913, pp. 143–146 (3 figs.), E. J. PILCHER discusses three Hebrew seals that were found in the excavations at Gezer. All probably belong to the later Persian or Early Greek period.

A Compendium of the Antiquities of Palestine.—P. THOMSEN has published a useful handbook on the antiquities of Palestine. After a general survey of the subject he takes up in turn the different races, settlements, etc., in Palestine; the prehistoric monuments; the house, town, etc.; art; the tombs; inscriptions; and coins. These he describes in forty-two different sections with numerous references to his authorities. [*Kompendium der Palästinschen Altertumskunde.* Von PETER THOMSEN. Tübingen, 1913, J. C. D. Mohr. 109 pp.; 42 figs. 8vo. M. 4.80.]

ASIA MINOR

The Scamander Valley.—In *B.S.A.* XVIII, pp. 286–300, WALTER LEAF continues (see *B.S.A.* XVII, pp. 266 ff.; *A.J.A.* XVII, p. 276) his discussion of the topography of the Scamander valley. Gergis is found to have been on the Bally Dagh. Marpessus, 240 stadia, or less, from Alexandria Troas, may have been at Kizil Tepe overlooking the upper valley of the Dumbrek Su. Malus was at or near Kizil Elma; the river Rhodios is identified with the Gülle Chai; the Great Pine (Strabo, XIII, 1, 44) is placed at Egri Kabaagach. The Achaion was at Kum Burnu (Yukyeri Point). Sigeum was not at Yeni Shehr, but on an eminence some half a mile further south.

Datcha—Stadia—Halicarnassus.—In *B.S.A.* XVIII, Session 1911–1912, pp. 211–215, F. W. HASLUCK shows that Datcha, on the Cnidian peninsula, occupies the site of ancient Stadia, not that of Acanthus. The tomb mentioned by Cippico (1472) and de la Tourette (1522) was not the mausoleum at Halicarnassus, but a tomb near Datcha. Two notes are added: one on *C.I.G.* 8698, an inscription of the captain Jacques Gatineau (1513) at Halicarnassus, the other to give M. Degrand credit for publication of the Kirk-Kilisse tomb (*B.S.A.* XVII, pp. 76 ff.) in 1892 (*C. R. Acad. Insc.* 1892, pp. 35 ff.) and to state that he mentions a bas-relief and a fictile vase among its contents.

The Temple at Assos.—In *R. Arch.* XXII, 1913, pp. 1–46 (29 figs.), F. SARTIAUX begins a discussion of the sculptures and the restoration of the temple at Assos. He gives a history of excavations and researches at Assos, with bibliography, and describes the architectural features of the building,

the peculiarities of which (employment of the Doric order in Asia, mixture of Ionic details with the Doric style, and various irregularities) may be due to Athenian influence in an Asiatic locality; then follows a descriptive catalogue of the sculptures which are now divided between the Louvre, Constantinople, and Boston.

Lesbos in the Fourth Century.—The fifth of the Jena historical monographs edited by Cartellieri and Judeich is *Beiträge zur Geschichte von Lesbos im vierten Jahrhundert v. Chr.* by Dr. HANS PISTORIUS (Bonn, 1913, A. Marcus and E. Weber. 178 pp. M. 4.50). The author covers the period from 411 to 301 B.C. when the island became part of the kingdom of Lysimachus. Problems related to the subject, as well as the epigraphy of the island are discussed in appendices. A table of dates is added.

Religious Antiquities of Asia Minor.—In *B.S.A.* XVIII Session 1911-1912, pp. 37-79 (4 pls.; 3 figs.; 4 facsimiles of inscriptions), W. M. RAMSAY discusses the Hall of Initiation at Antioch, the worship of Men at the two sanctuaries of Antioch, the older one "in the region of the Antiochians," probably at Saghir, and the later one at Antioch itself. In connection herewith, he discusses the mysteries at Clarus, the goddess at Antioch, the date of the Tekmoreian lists (second century A.D.), and various monuments at Saghir. In the Phrygian mysteries, which were celebrated in a large hall lighted by torches, the first act of initiation was followed by an act called *ἐμβάρευν*, which symbolized the stepping into a new life. The goddess at Antioch was a Cybele-Artemis and the god was probably a later addition to the cult. A restoration of the inscription from Tcharyk Serai (R. and C. 1911, Sterrett, *E.J.* No. 176) shows that the office of steward (*γραμματεὺς*) of the funds of the sanctuary of Men (*arca sanctuarii*) was an important one.

The Thirteenth God.—In *R. Arch.* XXII, 1913, pp. 279-281 (fig.) S. REINACH discusses a series of bas-reliefs found in Lycia (cf. O. Weinreich, 'Lykische Zwölfgötter-Reliefs,' *Sitzb. Heidelberger Akad.* 1913, V) representing thirteen deities, all armed and all alike. He considers them local heroes or gods, and cites other examples of thirteen deities among Greeks, Romans, Etruscans, and Celts.

Lycian Names.—In the eleventh Beiheft of *Klio*, J. SUNDWALL makes a study of Lycian names and their declension, and then publishes a complete list of the names of Asiatic origin found in the Greek inscriptions of Asia Minor. He follows this with a discussion of the various problems presented by these names. [*Die einheimischen Namen der Lykier nebst einem Verzeichnisse kleinasiatischer Namenstämme.* Von J. SUNDWALL. *Klio*, Elfte Beiheft. Leipzig, 1913, Weicher. 309 pp. 8vo. M. 14.]

An Inscribed Bell.—A bronze bell of the Roman period found in Bithynia and inscribed *φν(λῆς) Θηβαῖδος καὶ φυλῆς Σεβαστηνῆς* is published by A. HÉRON DE VILLEFOSSE (*R. Ép. Nouv. Sér.* I, 1913, pp. 11-12). The names are those of tribes in the city of Prusias (Uskub).

The Accession of Nicomedes III of Bithynia.—In *R. Ép. Nouv. Sér.* I, 1913, pp. 31-34, P. ROUSSEL discusses an inscription, now lost, throwing light upon the date of accession of Nicomedes III (Euergetes) of Bithynia.

Coins of Hierapolis in Phrygia.—LEO WEBER'S study of the coins of Hierapolis arranged according to types (cf. *A.J.A.* XVII, p. 538) is concluded in *Num. Chron.* 1913, pp. 133-161 (fig.).

GREECE

ARCHITECTURE

Cretan Architecture.—In *Sitzb. Mün. Akad.* 1913, viii (30 pp.; 2 figs.), FRANZ V. REBER points out the differences between Cretan and Mycenaean architecture. Cretan palaces were built on the block system, with several stories and interior light wells and courts; they had movable, not fixed, hearths for heating, and there is no indication of gables. Mycenaean buildings were loose aggregations, one story high, not built about courts, with fixed hearths, and there are indications of gables. The Cretan palaces were probably destroyed by revolution, not invasion. The great hall at Phaestus was not a megaron, but probably the place where the senate met. The same was the purpose of the similar structure east of the central court at Cnossus, the sub-structures of which were used as storerooms. Large storerooms must have been needed in connection with the common meals. After the monarchy was overthrown, the old constitution survived, though no longer with a king at its head.

The Origin of the Ionic Column.—In *Klio*, XIII, 1913, pp. 468-484 (15 figs.), C. F. LEHMANN-HAUPT shows that the leaf capital at Delphi closely resembles a type of decoration common in Armenia in early times. The leaves are probably conventionalized orange leaves, not palm leaves. He thinks that the volutes of the Ionic capital and the palmettes between them are derived from the palm, but that the leaf moulding came from Armenia.

The Temple of Nicias.—In *Ἀρχ. Ἐφ.* 1913, pp. 75-85 (11 figs., including plan, front and side elevations), F. VERSAKES publishes a detailed architectural study of the "Nicias Monument," which he restores as the "Nicias Temple" upon the foundations near the southeast corner of the Stoa of Eumenes. A complete inventory of all the parts of the building thus far identified is given, and a history of the discussion concerning it since Dörpfeld's first article, *Ath. Mitt.* 1885, pp. 225 ff. Plutarch, *Nicias* III, 3, says a temple was erected by Nicias, son of Niceratus, in the precinct of Dionysus as a depository for prize tripods. The writer argues that architectural considerations place the erection of this building toward the end of the fifth century B.C., and that topographical evidence shows it was destroyed before the building of the Stoa of Eumenes. Accordingly Plutarch's account cannot be based upon a misunderstanding of the inscription, for he could never have seen it. Nicias, son of Nicodemus, simply used the temple, some hundred years after its erection, to record his own victory. For another view see Dinsmoor, *A.J.A.* XIV, pp. 478 f.

The Buildings of the Asclepieum at Athens.—In *Ἀρχ. Ἐφ.* 1913, pp. 52-74 (35 figs.), F. VERSAKES, following his more general description of the precinct of Asclepius at Athens (*ibid.* 1912, pp. 43-59; cf. *A.J.A.*, XVII, pp. 549 f.) publishes a detailed account of the buildings of the Asclepieum, as follows: (1) the large east stoa; (2) the small temple in front of the east stoa; (3) fragments of a south stoa; (4) a circular building, perhaps like the Tholos at Epidaurus; (5) the west stoa; (6) the smaller temple B; (7) the Ionic *templum in antis*. The ground plan of the east stoa, restored elevations, sections, and details are given. The column capitals show holes which served both for

hoisting and for dowelling. A restored front elevation of the *templum in antis* is given.

On the Problem of the Temple at Tegea.—Excavation has settled the positions of the Doric and Corinthian ornament mentioned by Pausanias (VIII, 45, 5) as belonging to the temple at Tegea, all the columns outside being Doric, while inside, the lack of free-standing supports proves that there were Corinthian pilasters or half-columns, as in the Philippeum at Olympia and the Didymaeum at Miletus. The Ionic columns which, he says, stood outside the temple were, according to H. THIERSCH (*Jb. Arch. I.* XXVIII, 1913, pp. 266–272) a pair of separate columns, symmetrically placed at the corners of the east front and bearing anathemata of some kind; the rectangular bases, corresponding in shape to the spread of the old Ionic capitals, are still *in situ*. Such an addition to the temple, not unknown in Ionia itself, would accord well with the taste of the Parian Scopas, who was here architect as well as sculptor. It was copied by Hadrian in the temple of Venus and Roma at Rome, as seen on coins. The anathemata themselves may have been statues symbolizing the two contests of swiftness, the Aleaia and the Halotia, which took place in the stadium just in front of the temple and which Pausanias (VIII, 47, 4) suggests were commemorative of the two racial elements, Arcadian and Lacedaemonian, represented in the community. The small female head and draped torso which have been shown not to belong to the pediment, would suit such a pair of figures well. Though corresponding, the neck muscles show that they are from two statues turned in opposite directions. A parallel to such columns with agonistic emblems are those on the Panathenaic amphorae, and, on the religious side, they recall an old oriental tradition, exemplified in the symbolic columns of Jachin and Boaz before the temple of Solomon (*II. Chr.* 3: 15–17).

The Apollo Temple on Sikinos.—In *B.S.A.* XVIII, Session 1911–1912, pp. 30–36 (5 figs.), R. M. DAWKINS describes the temple of Apollo on the island of Sikinos. The temple was a small distyle *templum in antis*. The capitals of the columns are Doric, but the shafts are unfluted and stand upon bases. The building is now the church of the Episkope. Of the ancient roof but little remains, as the present roof consists largely of a dome.

SCULPTURE

Expression in Primitive Art.—In *Bulletin de l'Institut national genevois*, XL, 1913, pp. 67–97, W. DEONNA shows that the various devices employed by Greek sculptors in the Hellenistic period to give expression to the faces of their statues were used unconsciously in early times. The turning down of the outer corners of the eyes to denote grief, raising them to indicate mirth, raising the corners of the mouth, the lack of symmetry in the two sides of a face are all found in archaic art, but are to be explained by lack of skill on the part of the artist. So, too, the nudity of early statues was due to the inability of the artist to represent drapery; and the figures bending back in Minoan art are the result of bad drawing.

The Draping of the Acropolis Figures.—In *Jh. Oest. Arch. I.* XV, 1913, pp. 253–264 (8 figs.) ADA V. NETOLICZKA discusses the draping of the archaic female figures of the Acropolis.

Polyzalus the Victor.—In *R. Arch.* XXI, 1913, pp. 383–388, R. DE LAUNAY discusses the inscription on the monument of Polyzalus at Delphi and by close examination of the dates in the lives of Polyzalus, Hiero, Gelo, and Thero, he reaches the conclusion that the monument was erected in 474–3 B.C. It was doubtless the work of either Glaucias or Onatas of Aegina, perhaps more probably by Glaucias, the artist of the quadriga dedicated by Gelo in 486 B.C. Polyzalus was a victor at Delphi in the third year of the 76th Olympiad and was the dedicator of the monument, of which the bronze charioteer is the chief remnant.

Bronze Statuette of a Spinner.—A bronze statuette of a young girl in long drapery is the subject of the last *Winckelmannsprogramm* of the Archaeological Society in Berlin. The girl stands with hands raised, in an attitude which vase paintings show to be that of a spinner. Comparison with bronze mirror-stands and large works of sculpture shows that the statuette is Peloponnesian work, related to the sculptures of the temple of Zeus at Olympia, but perhaps a little later than they. [THEODOR WIEGAND, *Bronzefigur einer Spinnerin in Antiquarium der Königlichen Museen. Dreiundsiebzigstes Winckelmannsprogramm der archäologischen Gesellschaft zu Berlin*. Berlin, 1913, Reimer. 20 pp.; 4 pls.; 14 figs. 4to.]

Note on the Boston Triple Relief.—In a note supplementary to his article on the Boston counterpart of the Ludovisi Throne (see *A.J.A.*, 1913, p. 540) E. A. GARDNER reviews R. Eisler's interpretation of the scenes as representing an astronomical Adonis myth. (*J.H.S.* XXXIII, 1913, p. 360.)

A Head of Aphrodite from the East Pediment of the Parthenon.—A head of a goddess, of pentelic marble, which has been for a century and a half in the collection of the Earl of Leicester at Holkham Hall, Norfolk, and which has been published by Michaelis and others, is studied in some detail by C. WALDSTEIN (*J.H.S.* XXXIII, 1913, pp. 276–295; 3 pls.; 20 figs.). The back part of the head is broken off, but the face is extraordinarily well-preserved. It appears to be a Greek original, earlier and better than the other adaptations of the type that are known; while the relation of the type itself to the fourth century and later types of Aphrodite, as predecessor and source rather than variant, suggests that it is a fifth century and indeed a Phidian work. In many details, such as the structure of the outer corner of the eye, it resembles the heads of the Parthenon frieze, while its heroic size, the material, and certain "perspective" variations from the normal in the features point to its being designed for a statue belonging to a group and seen at a distance from below, *i. e.* for a pediment statue. Its measurements, smaller than those ascertained for the Athena of the central group of the east pediment and larger than those of the "Theseus," correspond to those of the third or fourth place from the centre, in the group of the twelve divinities, where the seated Aphrodite is supposed to have appeared.

The East Frieze of the Parthenon.—The fact that Athena has removed her aegis and holds it in her lap is a strong argument in favor of interpreting the central scene of the Parthenon frieze as the preparation for the clothing of the statue with the new peplos. The maidens carrying stools are *diphrophoroi*, not *arrhephoroi*. (O. WALTER, *Ath. Mitt.* XXXVIII, 1913, pp. 145–147.)

Color on the Parthenon Sculptures.—In *Athen.* August 16, 1913, p. 163, W. R. LETHABY reports that upon making a careful examination of the Parthenon sculptures for traces of color he found that the pupil of the inner eye of the horse of Selene was still visible; also the pupil of the eye of the second horse on slab 131 of the frieze.

The "Hope" Athena and Winckelmann's Pallas.—In a second article on the statues of Athena at Deepdene and in Naples (see *A.J.A.* XVII, 1912, p. 279), A. PREYSS gives in great detail the histories of both statues, doing away with the confusion that has existed between the two and between the latter and other Athena statues, especially the Albani figure with the dogskin cap, which is still in the Albani palace at Rome. The statue now in Naples and called "Farnese" was discovered near Rome in 1743 and at once acquired by Cardinal Alessandro Albani, in whose collection it was seen and warmly admired by Winckelmann. When the French Republican army captured Rome in 1798, the whole collection was confiscated and packed up for shipment to France, but before it could be sent off, in the following year, the city was in turn captured by the Neapolitans and the chests of marbles were taken to Naples. When they were afterwards surrendered to the French (1801) and transported to Marseilles (1802), the box containing this statue was apparently left behind, and years after, when it was set up in the museum at Naples (1817–1819) its identity was concealed by calling it a part of the Farnese collection, to which it never belonged. The Hope statue has been in the Hope collection at London and later at Deepdene, ever since its discovery at Ostia in 1797 by R. Fagan. For a long time the fifth-century and probably Phidian type which these two figures represent was thought to be that of the Parthenos. (*Jb. Arch. I.* XXVIII, 1913, pp. 244–265; 5 figs.)

The Engraved Stelae from Thebes.—At the April (1913) meeting of the Berlin Archaeological Society, G. Rodenwaldt discussed the two engraved grave stelae from Thebes, published by Vollgraff in *B.C.H.* XXV, 1902, and showed casts made from paper squeezes and hence in the natural size, without which neither the monumental form nor the beauty of the drawing can be appreciated. The ornament, subjects, and style are north-Greek, Ionic and Polygnotan, rather than Attic, the date perhaps 530–520 B.C. The type on the stele of Rhynchon, with that of the lately discovered stone of Saugenes and the coins of Opus—a youth grasping a dagger in the right hand and with lance lying at his feet—is referred to a monument of Ajax at Opus. It is probable, on the analogy of the stele of Pagasae, that the entire surface of the picture and the usual architectural details of the frame were painted, the engraving being an unusually complete preparatory drawing. As to the painted Girl playing with Astragali, by Alexandros, it seems best to consider the picture and inscription as contemporary, and hence of a late date, copied from a fifth century original. (*Arch. Anz.*, 1913, cols. 63–68.)

Thespian Reliefs.—A study of the reliefs, mostly well known, made of the darkish marble called Boeotian limestone, the peculiar stone of the region of Thespieae, is published by G. RODENWALDT in *Jb. Arch. I.* XXVIII, 1913, pp. 309–339 (5 pls.; 12 figs.). They all have a marked local character, due partly to the peculiar quality of the stone, and belong, with so much else of provincial Greek work, in the circle of Ionian influence. Such resemblance as the earlier ones, to be dated about 440–430 or a little later, bear to contemporary Attic

work is due to the common Ionian element. Later, when a new Athenian style of relief had been formed by the union of Ionian and native Attic tendencies, the Thespian work was directly affected by it, but was still distinguished by peculiarities of headdresses, closely clinging garments, and a general softness of execution. The reliefs are both funeral and votive, and include single, seated or standing figures, a priestess, a funeral banquet, a family group, horsemen, and the sacrifice of a ram, probably to be connected with the Cabirian mysteries.

An Archaistic Head.—In *Jh. Oest. Arch. I.* XV, 1913, pp. 265–278 (2 pls.; 12 figs.), H. SITTE publishes a small female head in the collection of Professor Franz von Matsch in Vienna. Two other copies are known, one in the British Museum and the other in the Villa Albani. The hair is carried in wavy bands over the forehead and in front of the ears and hangs down in a mass behind. Above is a diadem. The writer thinks it an archaistic work of the first century B.C.

The Eros of Praxiteles at Parium.—In *Sitzb. Mün. Akad.* 1913, iv, 'Archäologische Bemerkungen,' pp. 21–40 (pl.; 4 figs.), PAUL WOLTERS, with the aid of twenty coins from ten different dies, discusses the Eros of Praxiteles at Parium. The Eros stood in Praxitelean pose, with his right hip bent out. His left hand rested on his hip. A garment hung down, possibly to the ground, from his left arm. The right arm was somewhat extended, but the hand was at least as low as the hip. A bearded herm served as a support at the right. No extant work of sculpture can be identified as a copy of this statue.

The Aphrodite of Cnidus.—In *R. Arch.* XXI, 1913, pp. 371–375 (5 figs.) SALOMON REINACH discusses the attitude of the Aphrodite of Cnidus. The statue in the Vatican (and that in Munich) holds the drapery with the left hand. Three statuettes and various other monuments which repeat virtually the same type hold the drapery with the right hand. This is the case also with the "baigneuse au griffon" by Renoir, and this is more natural, since the right hand is more likely to be used in removing a garment. The head of the Vatican statue is wrongly adjusted. It should be turned more toward the hand that holds the garment. Perhaps in the original by Praxiteles this was the right hand.

The Statue of Agias at Delphi.—In *Sitzb. Mün. Akad.* 1913, iv, 'Archäologische Bemerkungen,' pp. 40–50, PAUL WOLTERS adopts the conclusions of A. Keramopoulos (Παραθήναια, VIII, 1908, p. 346) and arranges the group of statues at Delphi from left to right as follows: 1, Aparus; 2, Aconius; 3, Agias; 4, Telemachus; 5, Agelaus; 6, Daochus I; 7, Sisyphus I; 8, Daochus II; 9, Sisyphus II. All have inscriptions except Aparus. The inscription of Agias reads:

Πρώτος Ὀλύμπια παγκράτιον, Φαρσάλιε νικᾷς
 Ἀγία Ἀκρονίου γῆς ἀπὸ Θεσσαλίας,
 Πεντάκις ἐν Νεμέῳ, τρίς Πύθια, πεντάκις Ἴσθμοῷ,
 Καὶ ὧν οὐδεὶς πω στήσε τρόπαια χερῶν.

At Pharsalus another epigram preceded this, which is only partially preserved.

[τιμῶν]
 [πατρί]δα Φάρσ[αλον] καὶ πατέ[ρων ἀρετὰς].

The third line of the inscription at Delphi reads: Πεντάκις ἐν Νεμέῃ, τρίς Πύθια, πεντάκις Ἴσθμοῖ and the corresponding line at Pharsalus, Πεντάκις ἐν Νεμέοις, τόσα Πύθια κτλ. The conclusion is drawn that the Delphian inscription is the earlier, consequently the marble statue at Delphi is not a copy of a bronze original at Pharsalus, and there is no ground for connecting it with Lysippus.

Attic Grave Reliefs at Copenhagen.—Four Attic grave reliefs, among those recently added to the Jacobsen collection in the Ny Carlsberg Museum are described and pictured, as of special interest, by F. POULSEN, in *Arch. Anz.* 1913, cols. 54–62 (5 figs.). That of Timariste and her husband Socrates of the deme of Halae is dated by an inscription of about 350 B.C., in which the same Socrates is named as prytanis. The head of Socrates, resembling that of the Lateran Sophocles, the oblique position of Timariste, and the free overlapping of the figures on the frame of the slab, are characteristic of the period. Somewhat earlier, in the first half of the century, belongs the extraordinarily well preserved stone of the young Hippon, represented with his parents Aganippus and Philostrate. The small lutrophorus in the pediment, a symbol of death before marriage, is only known in one other instance. A fragment from Menidi, also of the fourth century, shows a stalwart countryman, with chlamys and hunting staff, who well represents the rustic Acharnians of Aristophanes (*Achar.* 180 ff.). A marble lecythus has a relief of a dying woman supported by two attendants, a variant of the child-birth scene, here with an original touch in the attitude of the slave girl, who hides her tears in her sleeve.

The Thracian Zeus Keraunos.—In *R. Ét. Gr.* XXVI, 1913, pp. 225–261 (7 figs.) G. SEURE discusses the Zeus Keraunos found on Thracian reliefs. There are several types: 1, a nude male figure standing with the thunderbolt in his raised right hand, the eagle on his left arm, and a serpent on the ground; 2, a similar type with the addition of a small female figure; 3, the same god, without the eagle, standing in a two-horse chariot with the female figure; 4, the god standing draped with thunderbolt and eagle; 5, the god standing nude leaning on a sceptre, and the thunderbolt in his left hand, while at the right is a nude divinity on horseback. This Thracian god is sometimes referred to on the monuments as Ζηλοσοῦρδος, but his real name is unknown.

The Head of a God.—In *Ath. Mitt.* XXXVIII, 1913, pp. 140–144 (pl.), A. SCHÖBER publishes a bearded head in Athens which has been characterized as archaistic on account of the combination of archaism in the rendering of the eyes and mouth with a free rendering of the hair. The latter characteristic is more probably due to the copyist, who in other respects faithfully reproduced the bronze original. This may have been the cultus statue of some healing divinity.

Statues with Head-bands.—In *Strena Helbigiana*, pp. 10 ff., P. ARNDT discussed a type of male head with a slight beard, which exists in several replicas, and proposes to include in the list of replicas a head in Munich (Arndt-Bruckmann, *Porträts*, 469–470; *Einzelaufnahmen*, 966–967) which is distinguished by a band which rises to a point over the forehead. He regards this as a sign of royalty and thinks the head is a portrait of Philip IV of Macedon. In *R. Arch.* XXI, 1913, pp. 269–278 (4 figs.), GUSTAVE BLUM explains the band rising to a point (originally a palmette) as an attribute of several divinities, notably of Hermes, the god of athletic exercises; it was then worn by youthful athletes and by others who were interested in athletic games. He thinks the heads

grouped together by Arndt are portraits in so far as they are meant to represent some definite person, but that they are types without individual resemblance to the person represented.

VASES AND PAINTING

Cyrenaic Vases.—In *R. Arch.* XXI, 1913, p. 418 f. (fig.) Ch. Blinkenberg calls attention to the monkey seated on a rock (not on a stool) represented in the cylix illustrated on p. 101 of M. Dugas' article, *ibid.* XIX, 1912, p. 101, and remarks that the presence of the monkey indicates Cyrene as the place of origin of this vase, at any rate.

The Painter of the Vases Signed by Euergides.—The distinction to be made between the artist's and the manufacturer's signatures on vases is illustrated in the list of fifty red-figured cups and fragments, from some twenty museums and collections, the style of which shows them to be the work of a single artist. Most of them are unsigned; one (now lost) has the full signature ΕΥΕΡΓΙΔΕΞ ΕΠΟΙΕ, *Euergidēs epoiei*; a few others have incomplete names that may be *Euergidēs* and one (Louvre) has ΧΕΛΙΞ ΕΠΟΙΕΞΕΝ, *Chelīs epoiesen*. The anonymous artist who worked for Euergides and Chelis painted only cups. He always used a single figure on the inside; the outside has the cornus, athletes, warriors, silenuses and maenads, etc., and is occasionally all black. There are no eye-vases. "His work is agreeable but often careless and never distinguished." (J. D. BEAZLEY, *J.H.S.* XXXIII, 1913, pp. 347-355; 6 figs.)

The Master of the Eucharides Stamnus.—In *B.S.A.* XVIII, Session 1911-1912, pp. 217-233 (6 pls.; figs.), J. D. BEAZLEY gives a list of the twenty-four vases to be attributed to the master of the stamnus in Copenhagen with the "love name" Eucharides, discusses the details of his style and of the ornaments he employs, gives the inscriptions on his eight inscribed vases, and assigns him to a place among the artists who were working between 500 and, say, 485 B.C. He seems to have learned his craft from the master who painted the Nikoxenos pelike in St. Petersburg (Klein, *Liebblingsinschriften*, p. 121). Among his contemporaries, the Dutuit-master (cf. *J.H.S.* XXXIII, pp. 106-110) was no doubt connected with him. The painter of the crater at Oxford (*J.H.S.* XXVIII, pl. 31) belongs to the same "school," and the "Pan-master" (*J.H.S.* XXXII, pp. 354 ff.) springs from this milieu. A list of twelve vases by the Nikoxenos-master is appended.

The Death of Orpheus.—At the May (1913) meeting of the Berlin Archaeological Society, G. Loeschke discussed the representation of the death of Orpheus, especially on severe and fine red-figured vases. The vase pictures, in which the implements of sacrifice are used as weapons, go back apparently to the legend which Euripides also used as the foundation of his *Bacchae*, that the Thracian women were surprised at a secret ceremony of sacrifice, and in their madness mistook the singer for the intended victim. An exceptional vase in Boston, with Orpheus holding the lyre, uses the scheme of the murder of Aegisthus by Orestes in the presence of Clytaemnestra and Electra. (*Arch. Anz.* 1913, cols. 70-71.)

The Locrian Maidens in Vase Painting.—In *Jh. Oest. Arch.* I. XV, 1913, pp. 168-173 (3 figs.) F. HAUSER shows that the paintings on three vases (an

amphora at Ruvo, an amphora in St. Petersburg, and a fragment formerly in Naples) represent the two Locrian maidens sent to Ilium to atone for the attack of Ajax upon Cassandra (see Wilhelm, *Jh. Oest. Arch.* I. XIV, pp. 163 ff.; *A.J.A.* XVII, p. 547). The two maidens are seated upon an altar, and in two of the vases two men are advancing upon them from either side with drawn swords. In the third vase a bearded king stands on one side of the altar, and a youth with two spears on the other.

Representations of the Labyrinth.—In *Sitzb. Mün. Akad.* 1913, iv, 'Archäologische Bemerkungen,' pp. 1-21 (pl.; 5 figs.), PAUL WOLTERS publishes an Attic lecythus on which the combat of Theseus and the Minotaur is depicted. Close by the combatants is a large object, in form somewhat like a very heavy column or a stele with a flat capital, which is decorated with meanders and other patterns. This is explained as a representation or indication of the labyrinth. Elderkin's objections to this interpretation and his explanation of similar representations (*A.J.A.* XIV, 1910, pp. 185 ff.; cf. Gräf, *Die antiken Vasen von der Akropolis zu Athen*, I, p. 142, No. 1280 and p. 147, No. 1314) are discussed and rejected. The use of the word labyrinth to designate patterns such as are usually called meander is noted, especially in the temple at Didyma.

A Vase in St. Petersburg.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 251-260, P. DUCATI proposes a new explanation of the well-known scene on the pelike of Jouz-Oba in the Hermitage of St. Petersburg. According to the accepted view (Strube in 1870 and Furtwängler) it represents Zeus and Themis taking counsel about the Trojan War in the presence of other divinities. It is rather a dispute between Athena, as representing the Greeks, and Aphrodite, representing the Persians, settled here by Themis and ratified by Zeus. Four other representations of this or similar scenes are compared with this: the frieze of the temple of Nike Apteros at Athens; the Canosa amphora of the Museo Nazionale of Naples (the so-called "vase of the Persians"); the crater of Ruvo in the same museum and lastly an Italiote vase now lost (Tischbein, *Collection of Engravings*, II, pls. 1 and 2.).

The Comus Cylix at St. Petersburg.—A close examination and treatment with alcohol of the "comus cylix," which has been in the Hermitage Museum since 1894, discloses extensive if very successful restorations and repainting of parts, together with certain inaccuracies in the drawing by Eichler, published in Hartwig's *Meisterschalen*, pp. 48, 2, 49. (O. WALDHAUS, *Arch. Anz.* 1913, cols. 91-95; 2 figs.)

A Hydria in Naples.—In *Neapolis*, I, 1913, pp. 142-143, V. FESTA replies to the criticisms of Signorina Bassi (*Rend. Acc. Lincei*, XXI, 1913, pp. 836 ff.) upon his interpretation of a hydria in the Naples museum.

Vases from Tarentum.—In *Neapolis*, I, 1913, pp. 132-141, V. MACCHIORO and G. BENDINELLI publish six fragments of red-figured vases from Tarentum, representing the conflict of Theseus and Heracles with the Amazons; the Calydonian Hunt; Helen and the Dioscuri; a figure seated on a thronos; Lycurgus killing his wife; and Lycurgus attacked by Bacchantes.

Black Glaze Pottery from Rhitsona.—In a monograph issued by the Oxford University Press, Professor PERCY N. URE discusses the black glaze pottery, especially the canthari, found at Rhitsona in Boeotia. He catalogues, and notes the variations, in the specimens from eleven graves of the sixth

century, and from fifteen graves dating from the fifth to the third century. [*Black Glaze Pottery from Rhitsona in Boeotia*. By PERCY N. URE. Oxford, 1913, University Press. 64 pp.; 19 pls. 8vo. 7s. 6d.]

Hellenistic Ceramics.—In *R. Arch.* XXII, 1913, pp. 161-192 (8 figs.), CH. PICARD discusses questions of Hellenistic ceramics. Under "Lagynos" he criticizes and supplements the recent book of that title by Mr. G. Leroux; under "Γραμματικά Ἐκπώματα" he adds seven to his list of "*pocolom*" vases published in *Mél. Arch. Hist.* XXX, 1910, pp. 99 ff., and criticises M. Leroux for attributing too much serious symbolism to Dionysiac representations in Hellenistic art; under "The Archaic Origins" he gives a brief review of the evidence and examples of the continued existence of "light on dark" and polychromatic decoration of pottery in Greece from neolithic times.

The Goatherd's Cup in Theocritus.—The cup which Thyrsis gets as a prize for his song in the First Idyll and which is so minutely described there (vv. 27-56) can be "restored" as a real cup, since all the details are paralleled in Alexandrian art and they are easily combined, except that the execution of such delicate reliefs in wood would make it unfit for actual use. It was a rather deep, saucer-shaped drinking vessel, with the familiar ivy wreath of alternate leaves and bunches of berries around the upper part of the outside and the rest covered by a growth of single acanthus leaves radiating from the bottom. The three picture scenes were all on the inside, the fisherman in the centre, where medallions of aquatic subjects were often placed, while the other two groups, of three figures each—the woman between two suitors and the little boy between the two foxes in the vineyard—occupied the opposite halves of a surrounding frieze. (A. S. F. Gow, *J.H.S.* XXXIII, 1913, pp. 207-222; pls.; 5 figs.)

The Sarcophagus of Hagia Triada.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 137-148, P. DUCATI gives a new explanation of the scenes on the Late Minoan sarcophagus of Hagia Triada. Others have regarded one long side and part of the other as showing a scene different from that on the rest of the second long side, or have thought that several successive incidents were indicated, but Ducati is convinced that but one scene is represented, and that this is not an attempt to call back the dead to life but an actual interment scene. The corpse is not, however, as Meurer explains it, lying in a sacrificial pit, nor are the small bulls actual animals, but small figures carried as offerings. Differences in size of the main figures are due to a crude attempt at perspective drawing. He thinks the three vessels indicate three different liquids and identifies these with the *μελκρητον*, wine and water of Odyssey XI, 27, 28, here poured into the *κρατήρ* as into the Homeric *βέθρος*. The three obelisks stand for three divinities corresponding perhaps to *Ζάν Κρηταγενής*, Demeter and Persephone, and the victims, the bull and two goats, were intended respectively for these. These three divinities—three are common in Cretan archaeology—are to be associated, he thinks, with the Dictaeon Cave, an entrance to the lower world. The tree suggests the rejuvenescence of the earth's foliage, the ever-recurring resurrection.

The Death of Polyxena on Clazomenian Sarcophagi.—In the frieze at the head of the sarcophagus at Leyden published in *Jb. Arch. I.* XXVIII, 1913, pp. 58-62 (*A.J.A.* XVII, 1913, p. 545), J. Brandt saw only a pair of warriors fighting at the base of a tumulus. F. v. DUHN (*ibid.* pp. 272-273) inter-

prets the scene as Neoptolemus dragging Polyxena up the steps of his father's tomb to be sacrificed there; and he sees in the gesture of the balancing figure on the other side, a suggestion of the sympathetic emotion so freely expressed by Euripides in the *Hecuba*. We have, therefore, to place beside the Attic vase painter's version of the scene (hydria in Berlin, Furtwängler, I, 1902) a far more living and personal Ionian conception. To a like interpretation of the scene, F. HAUSER (*ibid.* pp. 274-276; fig.) adds the observation that the lines at the top of the tumulus indicate flames issuing from the still smouldering pyre, as on a Tyrrhenian amphora in the British Museum; and with some hesitation he presents another, much better-preserved frieze on a Clazomenian sarcophagus in Berlin, as another version. Here a woman is being attacked from both sides at once by two warriors, each of whom is held back by another woman pulling at his arm, while two mounted winged figures close the scene at the sides. If this is the death of Polyxena, it follows the version used in the *Cypria*, where it is said that she perished by the hands of Odysseus and Diomedes, in the capture of the city.

The Stele of Lyseas.—At the April (1913) meeting of the Berlin Archaeological Society, G. Loeschke showed a new, full-size copy by Gilliéron, of the sixth century painted stele of Lyseas, at Athens, and pointed out the connections of this manner of work, on the one hand with the art of Asia Minor, where the principle of light on dark was used earlier than at Athens, and on the other with the severe red-figured Athenian pottery. A small galloping rider in the little picture at the base is to be understood as the heroized dead. Semon, the father of Lyseas, who dedicated the stone, may also have painted it, for the painter Semon, known through the *Laterculi Alexandrini*, belongs to this same time. (*Arch. Anz.* 1913, cols. 62-63.)

INSCRIPTIONS

Arcadian Inscriptions.—In *Jh. Oest. Arch.* I. XV, 1913, pp. 197-218 (2 figs.) A. v. PREMERSTEIN discusses seven late Greek inscriptions from Arcadia. These are the dedication of L. Mummius, with remains of an earlier inscription; the inscription on the altar of Claudius at Lycosura; the decree in honor of Euphrosynus of Mantinea; the base of Pompeius Macrinus at Tegea; the altar of Actius and Hadrian at Tegea; the inscription of the Orchomenians in honor of Septimius Severus; and the dedication on the base of a statue erected in honor of a consul Rufus for his protection against Alaric.

Inscriptions from Thessaly and Macedonia.—A study of seventeen inscriptions, dating from the fifth century B.C. to the end of the second century A.D., which were gathered by A. J. B. Wace and M. S. Thompson in 1910-1912, is published by A. S. WOODWARD, in *J.H.S.* XXXIII, 1913, pp. 313-346. Seven are from eastern Thessaly, one from Tirnavos, three from Elassona, four are additions to manumission records in *I.G.* IX, 2, and two are long decrees of the city of Phalanna in Thessaly and of some city in the district of Orestis in Upper Macedonia. Several interesting historical and linguistic as well as epigraphic points are brought up. There are two or three examples of the use of a possessive or patronymic adjective in place of the genitive of a proper name, one of them being in a dedication by a native of the island of Tenedos, in the fourth or third century B.C. The phrase *ταμευόντων τῶν Περγαίων*, in a manumission record apparently of the time of Hadrian, indicates

that there was then some kind of federated management among the Perrhaebian cities, perhaps only for manumission purposes, as the use of the Thessalian *στρατηγός* in dating shows that the old political *κοινόν* had not been revived since the time of Augustus. A list of Thessalian *στρατηγοί* and *ταυλάι*, compiled from these texts, affords some conjectures as to the identification and relationships of the persons named. The Phalanna decree, of the second century B.C., is an elaborate recognition of the services of a board of judges who had come from Metropolis (not positively identified) to hold assizes at the first named city. The decree from Orestis, dated in the year 194 A.D., records at still greater length the desperate efforts of the native proprietors to keep their public land from being stolen by the greedy provincials. The unusual form *στηλογραφηθῆναι* presents a welcome substitute for the awkward periphrases used in ordering the permanent record of a decree.

Inscriptions of Gonnus.—In 'Αρχ. 'Εφ. 1913, pp. 25-52 (14 figs.), supplementary note p. 102, A. S. ARVANITOPOULLOS continues the publication of inscriptions from Gonnus, Thessaly (cf. *ibid.* 1912, pp. 60 ff. and A.J.A. XVI, pp. 44 and 581). The seventeen here published include depositions of witnesses, laws, and royal edicts, all relating to boundaries; lists of taxes; contracts; and religious laws. A boundary dispute of long standing between Gonnus and Heracleia (modern Platamon) was apparently arbitrated by Philip V of Macedonia. The testimony recorded shows the territory of Gonnus to have been surprisingly large, extending through the Vale of Tempe to its lower end. Present-day customs in patrolling pasture lands, vineyards, etc. are freely cited to help explain and restore the inscriptions. *Ibid.* pp. 101 f. the same writer adds a few supplementary notes and corrections to the Thessalian inscriptions published by him, *ibid.* 1911, 1912 and 1913.

Inscriptions at Cyrene.—In *Studi Romani*, I, 1913, pp. 241-244, J. TOURNAIN calls attention to the interesting inscriptions noticed by the Beechey brothers in the subterranean canal at Cyrene. These have never been published. In an editorial note on p. 280 E. Ghislanzoni is quoted as expressing the hope that the military authorities will allow the exploration of the canal, with proper hygienic precautions.

Greek Inscriptions from the Land East of the Jordan.—In *Z. D. Pal.* V. XXXVI, 1913, pp. 249-265 (3 pls.), G. DALMAN publishes twenty-one new Greek inscriptions, mostly grave inscriptions, discovered by the German Archaeological Institute of Jerusalem in an expedition east of the Jordan.

Inscriptions relating to the Thracian God Zbelsourdos.—In *R. Arch.* XXI, 1913, pp. 340-346 (5 figs.) GAWRIL KAZAROW publishes two Greek inscriptions, dedications to the god Zbelsourdos, from Golémo-Sélo, near Doupitza and a relief at Doupitza, the upper part of a figure of Zeus. He mentions also two dedicatory inscriptions (one to Zeus, the other *οἴκω θεῷ κέ τοῖς Ὀλυμπίοις θεοῖς*) and a small fragment of a relief representing Zeus, found not far away.

Inscription in Honor of Paulinus.—In *Sitzb. Berl. Akad.* 1913, xxxix, xl, pp. 858-863, A. WILHELM republishes, with restoration and comment, the inscription from Sparta in honor of Paulinus (*C.I.G.* 1330, Loewy, *Inscr. Griech. Bildhauer* 349, *I. G. V*, i, 538). Paulinus was *διορθωτής τῆς Ἑλλάδος* who restored a bridge.

The Proconsul Vindicianus.—In *Jh. Oest. Arch.* I. XV, 1913, Beiblat, cols. 273–276 (fig.), J. SUNDWALL after an examination of a squeeze of the stone attempts a new restoration of the inscription from Andeda (Andya) in honor of the proconsul Vindicianus. It was published by Woodward in *B.S.A.* XVI, pp. 123 f.

A Puzzling Epitaph.—The epitaph from Piraeus, first published by Dragatses, 'Αρχ. Έφ. 1910, pp. 73 f. (cf. *A.J.A.* XVII pp. 287, 546), is further discussed, *ibid.* 1913: by G. A. PAPAVALILEIOU, pp. 103 f.; by G. N. VERNARDAKES, p. 105; by G. K. GARDIKAS, pp. 105 f.; by V. LEONARDOS, p. 106. While their interpretations differ, all four agree in reading ο]δ̄, rather than ο]δ̄, at the beginning of the first verse.

Schoolboy's Writing on a Sicilian Tile.—In *Sitzb. Berl. Akad.* 1913, xxxvi, xxxvii, pp. 715–718 (fig.), H. DIELS publishes three inscriptions on a tile found in the Serra Orlando near Aidone in the province of Caltanissetta (see *Not. Scav.* IX, 1912, pp. 451 f.) The first reads:

ΞΞΞΞΞΞΞΞΞΞ . ΧΕΛΩΝΑ
ΚΚΚΚΚΚΚΚΚΚ ΜΥΛΑΚΑΔΟC

Evidently a schoolboy had to write Ξ and Κ ten times each, then added for fun “tortoise,” “mill,” and “pail,” words which happened to strike his fancy. The second inscription reads:

ΝΑΙΝΕΑΙΝΕΑΝΑΙΑΝΕ
ΟΙΤΕΜΟΝΩCΝΕΟΙΑΝΑΥ<

Ναὶ νέαι νέα νᾶια νέοι τέμον, ὥς νέοι ἃ ναῦς

“for a new ship youths cut new planks, that the ship might swim.”

The third inscription reads

Ὡ Ζεῦ, ὅσσα πρᾶσ[σει?] ἐν τᾷ πύλαι.

These are not specimens of writing to be copied by schoolboys, but the work of the boys themselves, even though a tile with inscription might be set up in a school in a frame to be copied.

Miscellaneous Inscriptions.—In the volume of papers presented by his colleagues to Professor Král of Prague on his seventieth birthday (*Sborník prací filologických dvornímu radovi Professoru Josefu Královi k sedesátým narozeninám*) Prague, 1913, pp. 225–234, F. GROH discusses (in Bohemian) three Greek and two Latin inscriptions: 1. a fragment found in the Roman market at Athens in 1910 (Πρακ. for 1910, p. 124) which he identifies as part of the building inscription of the Parthenon for the first year; 2. the *ιερά ὄργας* of the sanctuary at Eleusis (*I. G.* II, 5, 104a); 3. in connection with the inscription relating to the phratry of the Demotionidae he argues that it is wrong to suppose that at the beginning of the fourth century some of the *thiasoi* consisted of only two or three members; 4. the last letters of *C.I.L.* XI, 3611, are DEK.R.P. (*dekurio rei publicae*); 5. an unpublished inscription now in Prague reads *L* (an ornament) *Aemilia D(ecimi et mulieris) l(iberta) T(h)alassa*.

The Dialect of Inscriptions.—In *Cl. Phil.* VIII, 1913, pp. 133–159, C. D. BUCK in dealing with ‘The Interstate Use of the Greek Dialects,’ concludes that dedications and epitaphs are regularly in the dialect of the dedicator;

honorary decrees in that of the party issuing the decree; interstate arbitrations in that of the arbitrators; and treaties in the respective dialects of the territories in which copies were set up.

Dedications on the Legs of Statues.—In *R. Arch.* XXI, 1913, pp. 311–317, W. DEONNA (cf. *ibid.* XVIII, 1911, pp. 464 ff.) argues that dedications inscribed on the legs of ancient statues were inspired originally by a religious and even magic, principle, but that the part of the body selected to receive the inscription was chosen solely for practical reasons, as an easily visible, smooth surface.

The Chronology of the Delian Gymnasiarchs.—In *Cl. Phil.* VIII, 1913, pp. 220–222, W. S. FERGUSON discusses the chronology of the Delian gymnasiarchs.

COINS

Coinage of the Athenian Empire.—The interrelation of our knowledge of history, of coins, and of inscriptions, is illustrated by P. GARDNER (*J.H.S.*, XXXIII, 1913, pp. 147–188; 2 pls.) in a study of the coinage of Athens and the islands and coast cities of the Aegean, the Propontis, and the Euxine during the time of the Delian Confederacy and the Peloponnesian war and later. The extent to which Athens controlled or suppressed, in her own interest, the coinage of the cities which she sought to dominate, varied with her political fortunes, and, toward the end of the century, when Chios, which had always remained independent, was the wealthiest city of the Aegean, Chian money, which had a definite relation to the Aeginetan or Peloponnesian standard, was used for paying soldiers, and the Chian weights were adopted by a large number of other states, even before the spread of Rhodian commerce in the fourth century had made this almost a necessity. The use of the real Aeginetan standard meanwhile had been steadily declining and was never revived, while that of Persia came into more general use in the fourth century. The abundance of silver which Athens could command, from Laurium and Thrace, caused her always to adhere to a silver standard, and she obliged the cities under her domination, so far as she could, to use her silver money, allowing those of Asia Minor to coin electrum chiefly for larger values. No gold coins but the Persian darics were known until toward the close of the Peloponnesian war, when Athens and some Sicilian cities were compelled to melt down their temple treasures of gold for the mint. At about the same time (406) Athens issued some bronze coins, but these were recalled after the victory of Conon in 393, and some gold staters minted. All these coins are mentioned by Aristophanes in the *Frogs* and the *Ecclesiazousae*.

An Iron Coin and Two Early Drachmas.—In *J. Int. Arch. Num.* XV, 1913, pp. 77–80 (fig.), K. REGLING adds to Svoronos's list of iron coins (*ibid.* XIV, p. 187) one with A on the obverse, and R on the reverse. He thinks these letters stand for 'Αρχαδικόν. He also adds two drachmas to the list of those with head in full front on p. 190.

Punning Symbols on Greek and Roman Coins.—In *J. Int. Arch. Num.* XV, 1913, pp. 11–32, W. FIETZE collects the punning symbols on Greek and Roman coins. A coin may have not merely the head of the principal god of a town, or something to suggest that god, such as the tripod for Apollo, or the head of an eponymous hero, real or imagined; but the name of the people

might be hinted at by the type, e.g., a wolf on coins of Laconia, a palm tree (φοῖνιξ) on the coins of certain Phoenician cities, such as Tyre, or an ox (βοῦς) on those of some of the Euboean towns. Furthermore the names of cities are often hinted at in this way, e.g. a bent arm (ἄγκων) on coins of Ancona; a goat (αἴξ) on coins of Aegae, Aegium, Aegira, Aegospotami, etc.; a dolphin on coins of Delphi; an olive branch (ἐλαία) for Elaea; a charging bull (which may be described as (βοῦπιος) on coins of Thurii, etc. So, too, there is often a punning allusion to the names of magistrates (not all of which are etymologically sound), e.g., a torch on coins of Lampros of Chios; or a prize amphora on those of Euagon of Abdera. The same is true of Roman coins. Thus a cup (*calix*) appears on coins of Cales in Campania; a cornucopia on those of Copia, founded on the site of Thurii, etc. Furthermore a hammer (*acisculus*) appears on coins of L. Valerius Acisculus; a flower on those of L. Aquillius Florus; and a Silenus on coins of two men named D. Junius Silanus. The same principle may be found in certain mediaeval and modern coins. The writer enumerates 91 examples from Greek coins; 14 from Roman coins, where the reference is to a Greek word; and 35 where a Latin word is hinted at.

Gold Staters of Eumenes II.—In *J. Int. Arch. Num.* XV, 1913, pp. 81–84 (pl.), E. J. SELTMAN publishes a gold stater with the head of Philetaerus on the obverse, and a two horse chariot with the word ΦΙΛΙΠΠΟΥ and a monogram which he reads ΞΙΝΩΠ on the reverse. He thinks the coin was struck by Eumenes II for the purpose of paying his fleet during a temporary occupation of Sinope. He also publishes a second stater with a head, which he identifies as a portrait of Eumenes II, on the obverse, and a biga with Ξ below on the reverse. The two coins were found together.

Euergetes, King of the Derrones in Paeonia.—In *J. Int. Arch. Num.* XV, 1913, pp. 143–146 (fig.), I. N. SVORONOS publishes a silver octadrachma having on the obverse a chariot with seated figure drawn by a yoke of oxen and the inscription ΕΥΕΓΕΤΕΣ; and on the reverse a *triskeles* and three eight-pointed stars. It was found with other octadrachmas at Istib (ancient Astibus) in Macedonia. It is a coin of the Derrones, a people of Paeonia, and dates from the sixth century B.C. This Euergetes, king of the Derrones, was not previously known. *Ibid* pp. 193–280 (map; 5 figs.), the same writer points out that there is numismatic evidence for other kings of the Derrones, namely [Ε]κγον[ος], Δόκιμος, and a king whose name began +E. He discusses further the coins of the Laeaeans which differ from those of the Derrones by having a Pegasus on the reverse. A third type with the helmeted head of Athena on the reverse probably belonged to a third Paeonian people, namely the Graeaeans or Dobeirians. A proof that these coins are Paeonian is the presence upon them of the symbol Θ. The writer also discusses the coins of neighboring tribes and shows how closely they are all connected by their types, weight and fabric. He adds a numismatic map of Paeonia and Chalcidice before the Persian wars.

GENERAL AND MISCELLANEOUS

The Civilization of the Cyclades.—In *Ath. Mitt.* XXXVIII, 1913, pp. 148–186 (2 pls.), U. KAHRSTEDT examines the early civilization of the Cyclades. Beginning with a discussion of the pottery of Syros he passes on to the finds from the other islands, establishing a development from a primitive incised

pottery to pottery with linear designs painted on a light ground, and finally, on Syros alone, in the dark ware with finely incised spiral decorations. Paros belongs to the end of the Stone Age (the beginning of the Early Minoan period); Syros I is contemporary with Middle Minoan. The interval between them is filled by Amorgos, Delos, Naxos, Siphnos. In Crete the closest analogies are to be found at Mochlos; but it is remarkable how little the Cyclades were influenced by the more important island to the south.

The Races of Crete.—In *Z. Ethn.* XLV, 1913, pp. 307–393 (2 maps), F. VON LUSCHAN discusses the races of Crete. He reviews briefly the history of the island, emphasizing the fact that Romans, Saracens, Venetians and Turks have permanently influenced only the three or four coast cities and the plain of Monophatsi, while the mountainous regions especially Sphakiá and Lasitipi have never been touched by foreign invaders. Furthermore the so-called Turks are chiefly the descendants of the pre-Semitic inhabitants of Asia Minor, and not essentially different ethnologically from the Cretans. In order to study the anthropology of the ancient Cretans it is only necessary to study the modern inhabitants of the island. Statistics drawn from what few ancient crania exist are compared with measurements that Von Luschan made of numbers of Cretan gendarmes and convicts, as also of crania piled in the charnel-houses of some Cretan cemeteries. Hawes in his measurements of upward of 2000 Cretans arrives at almost the same percentages as regards the shape of the crania. Von Luschan concludes that the most ancient people of Crete were small, dark, dolichocephalic and with broad noses, as are the people today in the eastern part of the island. For them he vindicates the Greek name Eteocretans and the Semitic name Kafti or Japet and thinks that they or their predecessors may have been the Hanebu (of a list of the first Pharaoh's time) one of nine peoples that bore the jointed bow (so too E. Meyer). Their resemblance to the people of Sardinia and Sicily raises again the question of a "Mediterranean race" and its connection with the ethnologically similar people of Egypt, with which country Crete was from the earliest times in cultural relations. The more brachycephalic Sphakiotes are, perhaps—like the Maniotes of the Peloponnesus—descendants of Dorian conquerors, or of the dorized early inhabitants of Greece who spoke a non-Indo-European language (so Kretschmer) and who probably came from Asia Minor and were of an Armenoid or Hittite type. This Dorian question is as yet unsettled. It is even possible that the brachycephalic type antedates that of Eastern Crete. The fair-complexioned Cretans, numbering 10 per cent are probably to be traced back to the "Achaean Cretans" of Homer.

Crete-Atlantis.—How Plato got the story of the western island of Atlantis and its sudden disappearance, which he tells in the *Timaeus* and the *Critias*, from an unfinished and unpublished epic poem of his relative Solon, and how Solon had the story from an old Egyptian priest in Sais, and how the records from which the priest derived it were the genuine records of what the Egyptians knew about the great sea-power of the Minoans and the sudden and complete destruction of their capital Cnossus, which we now have learned about through so different a channel, and how the story in its wanderings lost all connection with Crete and in being transposed into Greek forms of thought was moved out beyond the Pillars of Hercules and acquired the name Atlantis—or how

all this may have happened and probably did happen—is set forth by K. T. FROST, *J.H.S.* XXXIII, 1913, pp. 189–206.

Cretan Seal Stones.—In *Ἀρχ. Ἑφ.* 1913, pp. 98–100 (pl.), S. A. XANTHOUDIDES answers the criticisms made by W. Gaerte, *ibid.* 1912, pp. 257–260 (cf. *A.J.A.* XVII, p. 551), of his interpretations of several Cretan seal stones, *ibid.* 1907, pp. 141 ff., by publishing new photographs of the stones, which show that the criticisms are utterly groundless.

Implements of the Cretan Curetes.—The ornamented disks of thin bronze plate, originally backed with wood, which were found in the Cave of Zeus on Mount Ida in Crete, have all been explained as votive shields, but according to H. THIERSCH (*Arch. Anz.* 1913, cols. 47–53; fig.) three kinds are to be distinguished by their contour, decoration, etc. as cymbals, tympani and shields. The real objects which they represent were all used apotropaically in the noisy worship of the god. Similar votive objects have been found in the small shrine of Rhea at Phaestus and elsewhere. The use of the tympani, being struck by oriental demons, is seen in the decoration of the so-called Melkart shield of Halbherr.

The Labrys in Panticapaeum.—In *Arch. Rel.* XVI, 1913, pp. 632–633 R. WÜNSCH calls attention to a large number of ox heads of sheet lead from the graves of the ancient Panticapaeum, now in the museum at Stettin. They are about 5 cm. across. Between the horns in most of them appears an object which suggests the handle of the double axe found on the Cretan and Mycenaean ox heads. The writer believes that they represent the Cretan *labrys*. The ox heads were probably amulets.

Mythological Questions.—In *R. Arch.* XX, 1913, pp. 209–213, GABRIEL ANCEY explained the story of the birth of Athena by a play on words, *κόρη*, *κόρος*, *κόρρη*, *κόρυζα*, *κόρυς*, and explains her as the oracular voice, the sneeze of Zeus. He also identifies Ares with Aïdes. *Ibid.* XXI, 1913, pp. 376–382, he explains Achilles as originally Poseidon, the story of the wooden horse as derived from an oracle predicting that Troy would fall when her mares should bring forth warriors (or bring forth young by parthenogenesis), an oracle which applied properly to the first Trojan War under Heracles; he explains the passage in the *Iliad* (A, 584 ff.) in which Hephaestus acts as cup-bearer by the theory that he was really once the official cup-bearer who served the gods with fire; Hebe, Hephaestus' sister, is youth, the beverage glowing with immortality; Hephaestus is identified with the Styx, and the Styx with the sceptre of Zeus; Tantalus was punished for wishing to share in the fire of the gods.

The Cult of Halae and Druidism.—In *R. Arch.* XXII, 1913, pp. 87–111, S. REINACH discusses the Cult of Halae and Druidism. The ritual of Halae (Euripides, *Iph. Taur.* 1458–1461) was not a survival of an ancient human sacrifice, but an initiation, symbolizing the entrance upon a new life. The same is true of the ritual of the Lupercalia. The Druids did not perform human sacrifices. If the Gauls sacrificed human beings, the actual killing was not done by the Druids. The ritual described by Mela (III, 2), probably in 44 A.D., was not a sacrifice, but a symbolic initiation. Ancient statements concerning the Druids and human sacrifices in Gaul and elsewhere are discussed. A passage from Mannhardt's *Baumkultus* Vol. I, pp. 526–534 is given in abridged form in French.

The Legend of Sinis.—The pictures of Theseus and Sinis with his pine tree, on two vases in the Hope collection and one in Berlin, are made the basis of a study of the legends of Sinis and other robber-kings and of the foundation and history of the Isthmian Games, by E. M. W. TILLYARD, *J.H.S.* XXXIII, 1913, pp. 296–312 (3 pls.; fig.). The writer thinks these games were originally funerary and in honor of a real Palaemon, the Wrestler, that the Phoenician Melicertes was afterwards identified with him, and still later the worship of the Olympian Poseidon was superimposed. Sinis, the robber-king of a small tribe, probably Ionian, at an advantageous point of the Isthmus, where pine trees grew, interfered with the holding of the festivals for a time, until another band of Ionians typified by Theseus overcame him and restored the games. At some time unknown, the original chthonian annual celebration was changed to the astronomical second-year or trieteric festival of a sun-worshipping race.

A Magic Statuette of Lead.—In *C. R. Acad. Insc.* 1913, pp. 412–421 (3 figs.) F. CUMONT publishes a lead statuette 11 cm. high in a box of sheet lead, said to have been found in Athens. It represents a nude youth standing with hands bound behind his back. The figure was supposed, by means of magic, to bring down a curse upon some enemy. The box represents a coffin.

The Amazons in Art.—In *R. Arch.* XXI, 1913, p. 417 f., S. REINACH gives a summary of a lecture delivered by him May 23, 1913. The type of mounted female warrior was created by Greek art. Such women did not exist in Greece and were not seen among barbarians by Greeks. The name may be Hittite. At first the Amazon appeared as a hoplite; later in Asiatic costume. The Amazon never appears in Greek art as a bloody fury, nor is the type employed to convey sensual suggestions. Amazons continue to appear on sarcophagi until the end of ancient art, but they are exceedingly rare in the art of the Renaissance and later times.

Thanatos in Greek Poetry and Art.—In his doctor's dissertation at Munich K. HEINEMANN has made a study of Thanatos in the poetry and art of Greece. The greater part of the work is devoted to the literature, from Homer to Euripides, but in a second chapter he discusses Thanatos and Hypnos on the vases with mythological scenes, and on the white lecythi. In an appendix he discusses Steinmetz's theory of the winged figures on these vases (*Jb. Arch. I.* XXV, 1910, pp. 34 ff.). [*Thanatos in Poesie und Kunst der Griechen.* Von KURT HEINEMANN. Munchen, 1913, Kastner und Callwey. 89 pp.; 11 pls. 8vo.]

Principles of Greek Art.—Professor PERCY GARDNER has brought out an enlargement of his *Grammar of Greek Art* (see *A.J.A.* IX, 1905, p. 476) under the title, *Principles of Greek Art*. The book has been rewritten and two new chapters added, one on the house and the tomb, and one on portrait sculpture. Its bulk has been increased from sixteen to twenty-one chapters, or from 267 to 352 pages. [*The Principles of Greek Art.* By PERCY GARDNER. New York, 1914, Macmillan. 352 pp.; 112 figs. \$2.25 net.]

A History of Classical and Italian Art.—Professors RIZZO and TOESCA of Turin have begun the publication of a history of classical and Italian art (*Storia dell' Arte Classica e Italiana.* Turin, 1913, Unione Tipografico-Editrice Torinese. 13 fasc. so far issued.). The former writes the Greek and Roman part, and the latter the Italian. When complete the work will consist of five volumes of about 700 pages each.

Greek Art and the Art of the Middle Ages.—In *Bulletin de l'Institut national genevois*, XL, 1913, pp. 98–152 (14 figs.) W. DEONNA discusses Greek art with that of the Middle Ages, showing that there is a close correspondence between the two. The art of the seventh and sixth centuries B.C. may be compared with that of the eleventh and twelfth centuries A.D.; the art of the fifth century B.C. with that of the thirteenth century A.D.; that of the fourth century B.C. with that of the fourteenth century A.D.; and Hellenistic art with that of the fifteenth century A.D.

A Handbook of Archaeology.—The sixth volume of Ivan Müller's *Handbuch der klassischen Altertumswissenschaft* is to be a handbook of archaeology edited by HEINRICH BULLE in collaboration with several other scholars. When complete it will consist of fifteen parts. The first part, which has been issued, discusses the materials and methods of the study, the history of archaeology, and the ruin of the monuments and their discovery in modern times. [*Handbuch der Archäologie*. Herausgegeben von HEINRICH BULLE. Pt.1. Munich, 1913, Beck. 184 pp.; 6 figs. 8vo. M. 4.]

Furtwängler's Archaeological Papers.—The second volume of Furtwängler's *Kleine Schriften*, edited by J. SIEVEKING and L. CURTIUS, contains thirty-three papers concerned chiefly with vases, sculpture, bronzes, and terracottas. As in the first volume they are reprinted with illustrations from various sources. [*Kleine Schriften von Adolf Furtwängler*. Herausgegeben von J. SIEVEKING und L. CURTIUS. Bd. II. Munich, 1913, Beck. 532 pp.; 30 pls.; 158 figs. 8vo. M. 28.]

An Archaic Bronze Mirror Handle.—In *Jh. Oest. Arch.* I. XV, 1913, pp. 219–252 (pl.; 18 figs.) C. PRASCHNIKER discusses an archaic bronze mirror handle in the Hofmuseum at Vienna, representing a nude woman standing. It is of Peloponnesian manufacture, dating probably from the sixth century B.C., and was purchased in Athens in 1900.

A Gem with the Head of Olympian Zeus.—In *Ber. Kunsts.* XXXIV, 1912–13, cols. 169–170 (fig.) T. WIEGAND publishes a carnelian gem found at Samsûn, the ancient Amisus, on the Black Sea and now in the Antiquarium, Berlin. It represents the head of the Olympian Zeus of Phidias in profile to the left. The gem dates from early Roman imperial times.

An Intaglio of Athena Nike.—A gold ring found at Ravagnese, near Reggio-Calabria, with an intaglio of Athena Nike is described, with greater accuracy than hitherto, by N. PUTORTI in *Neapolis*, I, 1913, pp. 128–131.

The Engraved Gems of K. Karapanos.—In *J. Int. Arch. Num.* XV, 1913, pp. 147–184 (14 pls.) I. N. SVORONOS publishes a catalogue of 971 engraved gems presented to the National Museum at Athens by K. Karapanos. Most of them are reproduced in the plates.

A Representation of the Athenian Necropolis.—In *Sitzb. Mün. Akad.* 1913, v (13 pp.; 2 figs.) PAUL WOLTERS publishes and discusses a fragment of an Attic *loutrophoros*, on which parts of a row of stelae standing before a white tumulus are represented. The stelae are inscribed, but only one inscription is so far preserved as to afford a reading: $\epsilon\upsilon\ \beta\upsilon\lambda\alpha\nu(\tau\iota\lambda\epsilon)$. A lecythus in Chicago (*A.J.A.* XII, 1908, p. 428) has similar decoration. Such vases must have been intended to commemorate those who were killed in foreign wars, as it would be difficult to account for several names on one vase by any other theory.

Music at the Tomb.—In *R. Arch.* XXI, 1913, pp. 318–332, A. DELATTE gives a descriptive list of Greek vases and reliefs on which musical instruments appear in connection with tombs or the dead. The list comprises 71 numbers. The conclusion reached is that in such scenes a person playing a lyre or the like is the deceased in the abode of the blessed. Persons bringing lyres or tympana are friends who bring the instruments as offerings to the deceased.

Athenian Bowmen.—In *R. Ét. Gr.* XXVI, 1913, pp. 150–213 (10 figs.) A. PLASSART undertakes to show with the help of the vases that there were three bodies of men serving in the Athenian army as bowmen during the fifth century B.C. There were the police, who were Scythian slaves, first appointed about 476 B.C.; there were assistants of the hoplites who served with the bow, but never constituted a regular military force; and there was a small body composed at first of citizens, and later also of metics, which at the end of the century was replaced by mercenaries.

An Initiation Ceremony among the Spartans.—In *R. Ét. Gr.* XXVI, 1913, pp. 121–150, H. JEANMAIRE argues that *κρυπτεία* among the Spartans was a relic of a primitive initiation ceremony such as is still held in certain African tribes when a boy attains the age of puberty.

Ancient Greek Weaving.—In *Jh. Oest. Arch.* I. XV, 1913, pp. 81–108 (13 figs.) J. SIX discusses the patterns and technique of ancient Greek weaving.

Greek Numeral Notation.—In *B.S.A.* XVIII, Session 1911–1912, pp. 98–132, M. N. TOP begins a treatise on Greek numeral notation. In this article he collects the epigraphic material which illustrates the system for which he prefers the name “acrophonic,”—the system best known in the form used in Athens in the fifth century B.C., which has sometimes been called the Herodianic system. The various forms under which this system existed are set forth in detail.

The Trophy in Macedonia.—According to Pausanias (IX, 40, 7) the Macedonians contrary to Greek custom did not erect trophies to commemorate their victories. In *R. Ét. Gr.* XXVI, 1913, pp. 347–398 (7 figs.), A. REINACH argues that this was because they felt that spoil taken in battle belonged to a national god symbolized by a lion or some other animal. Alexander followed the old custom, but his successors adopted the Greek practice.

The Base of a Trophy at Delos.—In *J. Int. Arch. Num.* XV, 1913, pp. 97–142 (3 pls.; 9 figs.), A. J. REINACH argues that the stone with two shields upon it drawn by Cockerell in 1811, and still to be seen in Delos, is part of the base of a trophy erected by Q. Caecilius Metellus to commemorate his victory over Philip Andriscus in 147 B.C. Originally there were two other blocks representing in all six shields. Cyriaco of Ancona has left a drawing of a broken statue which may have stood on this base.

The Ionic Tribes.—In *Klio*, XIII, 1913, pp. 424–450, H. BOLKESTEIN argues that the so-called Ionic tribes were not artificial divisions, but represent a natural distribution of the people. This arrangement was made before the settlement of Asia Minor by the Greeks, which took place at the end of the Mycenaean period.

The Invasion of Xerxes.—Under the title *Der Feldzug des Xerxes* ERNST OBST publishes (as the twelfth “Beiheft” of *Klio*) a study of the various problems connected with the invasion of Greece by Xerxes. After a sketch of the expedition and the literary sources he discusses the preparations of the Per-

sians, the military strength of Greeks and Persians, the advance upon Greece, and then in detail the various battles. [*Der Feldzug des Xerxes*. Von ERNST OBST. Leipzig, 1913, Weicher. 8vo. M. 10.]

Odysseus and the Orient.—In *Memnon*, VII, 1913, pp. 64–83, C. FRIES calls attention to various adventures of Odysseus which may be more or less closely paralleled in early oriental myths.

Archaeological Notes.—In *Ἀρχ. Ἐφ.* 1913, pp. 20–24 (3 figs.), G. MISTRIOTES argues that the Attic civilization in Pella survived until the capture of the city by the Turks, and expresses the opinion that excavations there would yield important results. The Macedonians were of Aeolic stock, and this leads the author to discuss the essentially artistic spirit of the Aeolians and its influence in art, dress, and poetry, especially upon the Ionians. Pericles' Odeum was an imitation of the music-hall tent of Xerxes, which was itself an imitation of Sappho's *μοισσπóλος οἶκος*. The site of the Odeum is soon to be excavated by the Archaeological Society.

Pylos.—In *Ath. Mitt.* XXXVIII, 1913, pp. 97–139 (2 pls.), W. DÖRPFELD publishes a new map of Triphylia and discusses the topography of the Homeric Pylos, showing that the citadel excavated at Kakovatos is the only one of the three possible sites which fits all the details of the epic. He locates also Arene, the river Minyeius and Thryoessa. The disappearance of the Triphylian Pylos in classical times is explained as due to the Dorian invasion; the inhabitants were scattered, some founding Pylos near Sphacteria, others Pylos in Elis, still others migrating to Asia Minor and Athens. In an appendix, Pheae, Pisa, and Ephyra are discussed, and the theory is advanced that Argos in Homer is a designation for the whole Peloponnesus.

Topographical Drawings in the British Museum.—In *B.S.A.* XVIII, Session 1911–1912, pp. 270–281 (2 figs.), F.W. HASLUCK publishes a descriptive catalogue of drawings of the seventeenth, eighteenth, and nineteenth centuries, in the British Museum, which illustrate classical sites and remains in Greece and Turkey.

The Topography of Boeotia.—In *B.S.A.* XVIII, Session 1911–1912, pp. 189–210 (map), A. W. GOMME discusses the topography of Boeotia and the theories of M. Bérard. Examination of the possible routes of travel shows that Thebes does not lie at the crossing of important overland routes from east to west. The Phoenicians can hardly have settled there for commercial purposes. The importance of Thebes and Orchomenus was due to the fertility of the country, not to trade.

Cockerell's Visit to Delphi.—In *R. Ép. Nouv. Sér.* I, 1913, pp. 35–47, A. REINACH publishes certain notes from the journal describing Cockerell's visit to Delphi in December, 1813, and a few sketches made by him.

The Location of Dulichium.—In *Berl. Phil. W.* December 27, 1913, cols. 1660–1661, F. STÜRMER argues that the Homeric island of Dulichium is to be identified with Leucas.

The Monasteries of Meteora.—In the *Bulletin of the Geographic Society of Philadelphia*, XI, 1913, pp. 138–169 (5 figs.), W. W. HYDE describes a visit to the Meteora monasteries.

Papyri of the Greek Archaeological Society.—In *Ἀρχ. Ἐφ.* 1913, pp. 17–19 (pl.), N. CHAVIARAS publishes, and S. B. KOUGEAS discusses, two papyri from Arsinoe in the Fayum. One is a receipt for the price of an ass, dated

Aug. 17, 179 A.D., the other a memorandum (second century B.C.) addressed to an officer of justice, complaining of the failure of tenants to pay their rent as agreed.

ITALY

ARCHITECTURE

The Origin of Triumphal Arches.—G. SPANO (*Neapolis*, I, 1913, pp. 144-164; to be concluded later), in a discussion of the origin of Roman triumphal and honorary arches, attempts to trace their development from Greek propylaea.

The Domus Aurea of Nero.—A very complete and fully illustrated account of the buried Golden House of Nero on the Palatine Hill, including its history from the beginning, the literary allusions, and drawings and paintings that have been made from it in the past, its present condition, especially the interior decorations, the methods by which it has had to be studied, and a recent slight excavation by the writer, is published by F. WEEGE (*Jb. Arch. I.* XXVIII, 1913, pp. 127-244; 19 pls. (4 colored); 78 figs.; plan).

A Building of Hadrian on the Campus Martius.—In *Jh. Oest. Arch. I.* XV, 1913, pp. 124-142 (5 figs.) C. HUELSEN argues that the building reproduced in Alb' Giovannoli's *Vedute delle vestigi antichi di Roma* (Rome, 1619), Pl. 39 and called by him *Templum Septorum* was erected in the time of Hadrian on the Campus Martius. It lay in the axis of the basilica northeast of the *templum Matidiae*, and remains of it were probably built into a large house standing opposite the north side of S. Maria in Aquiro.

The Roman Baths at Agnano.—The imposing ruins of baths which are seen on the north slope of Monte Spina toward the dry bed of Lago d'Agnano, between Naples and Cumae, were superficially examined and a number of statues and other objects found, in 1898, but a more thorough excavation in 1911 made clear the plan and something of the history of the buildings as well as two remarkable features which distinguish them from other ancient baths. These are the elaborate system of circulation of water and the use of natural exhalations from the ground for heating. The oldest part, comprising the warm rooms at the west, is of good *opus reticulatum*, dating approximately from the time of Hadrian; the eastern half with the cold rooms, may have been added within a century of that time, but very many changes and additions, especially of upper stories, were made much later. A poet Felix, writing in the time of the Vandal king Thrasimund (496-523 A.D.), has left five epigrams in which he tells of the rebuilding of the baths by that monarch and of their imposing height. This is the earliest known reference to them, and it is supplemented by the legend of a deacon Pascasius, who took refuge there when banished for siding with the antipope Laurentius against Symmachus in 498 (Greg. Mag. *Dial.* IV, 40). About the year 1200, disturbances of the earth apparently deprived the buildings of their water supply, but they continued to be used as vapor baths, and were objects of admiration well down toward modern times. Four statues of some interest were found in the *frigidarium* and are preserved in the modern bathing establishment of Agnano. They are: (1) A Venus Marina, represented in the act of dropping her mantle to enter the bath and, probably, holding out a vase of oil or perfume in the now missing left hand. It is a mediocre work but well suited to its surroundings.

(2) A nude Aphrodite assuming the arms of Mars,—a muscular and somewhat masculine figure, with Polyclitan proportions. Of an Eros who stood beside her and probably held up the helmet, only the little feet remain. (3) A leaning figure of Ganymede holding the *pedum* (now lost with the arms) and with a little Eros beside him in place of the usual eagle of Jove. (4) A figure adapted from a fifth-century athlete as a Hermes, holding the infant Dionysus and accompanied by a ram, thus showing a *contaminatio* of two distinct conceptions of the god. The last three statues are very good examples of their types. Two good heads, a satyr and a female head, which were in the keeping of the present owners of the ground, have recently disappeared. (V. MACCHIORO, *Mon. Ant.* XXI, 1912, cols. 225–284; plan; 16 figs.)

Drawings of Roman Buildings.—In *B.S.R.* VI, 1913, pp. 184–210 (pl.; 8 figs.), THOMAS ASHBY gives addenda and corrigenda to 'Sixteenth Century Drawings of Roman Buildings attributed to Andreas Coner' (*B.S.R.* II, 1904). New identifications of some of the subjects, names of authors of some of the drawings, notes on the history of some drawings, and various comments are offered. Seven additional drawings are published.

SCULPTURE

The Apollo of Sutri.—In *Boll. Arte* VII, 1913, pp. 237–250 (2 pls.; 9 figs.) L. MARIANI discusses the bronze statuette of Apollo from Sutri (see *A.J.A.* XVII, p. 447), arguing that it is a Roman copy of a Hellenistic work.

Bacchic Reliefs in the Casino Borghese.—In *Jh. Oest. Arch. I.* XV, 1913, pp. 109–123 (10 figs.) C. HUELSEN discusses four reliefs with Bacchic scenes in the Casino Borghese. They once formed a frieze, perhaps belonging to the base of a group of sculpture. In the *Codex Berolinensis* in the Kupferstichkabinett is a drawing of the same part of the frieze as appears in the *Codex Coburgensis*, to which Amelung called attention in his publication of the reliefs (*Röm. Mitt.* 1909, pp. 181 ff.); but the two drawings are independent of each other. Part of it is also copied in the Wolfegg *Skizzenbuch*, fol. 30 v. The writer attempts to establish the original order of the slabs.

A Ganymede Relief in Florence.—In *Atene e Roma*, XVI, 1913, cols. 151–158 (fig.) A. MINTO publishes a marble relief, 0.43 m. high and 0.49 m. wide, in the Archaeological Museum at Florence. It represents Ganymede fallen on one knee seized by the eagle. At the right, beneath a tree, is a reclining bearded figure with his left arm resting on a water-jar, probably personifying the Scamander. It is not known where the relief was found, but it is mentioned in the inventory of the art collections of the Medici made in 1574. It dates from the time of the Antonines.

Three Reliefs from Spalato.—In *R. Arch.* XXI, 1913, p. 422 (3 figs.), S. REINACH gives cuts of three bas-reliefs from Spalato: (1) Return from the chase, (2) Poseidon on a Hippocamp, (3) Eros and Triton.

The Roman Sarcophagus at Melfi.—The elaborately sculptured sarcophagus found in 1856 in a brick tomb near Melfi, not far from the course of the Via Appia of Venusia, is minutely described by R. DELBRUECK in *Jb. Arch. I.* XXVIII, 1913, pp. 277–308 (pl.; 11 figs.). The life-size figure on the cover, a young woman reposing, is a somewhat conventionalized type resembling the imperial portraits of Faustina the Younger and her daughter Lucilla,

rather than a study from life, and is dated by the coiffure in the years 165-170. The custom of having at imperial funerals an image representing the living person may well have been used for other persons of high station, and even transferred to permanent form, as here. The fifteen smaller figures in the niches around the body of the sarcophagus are all evidently copied from fourth century statues, but not especially famous ones, indicating a connoisseur's taste for the less known, which would be characteristic of Athens, the university town, rather than of Italy or Asia Minor at this time. The rich architectural forms are also Greek, though more generalized. The writer thinks, in spite of the heavy doors at one end and the attributes hung in the niches, that the structure represents an open baldachino, with no walls between the columns, rather than a temple-like building or house. The statues include a chthonian group of three figures, another of the theft of the Palladium, an Aphrodite, possibly the Acrocorinthian, a dancing Artemis, perhaps the statue at Caryae, a Meleager, an Apollo Citharoedus, a suppliant woman, two young warriors, and an adorante and Hermes beside the door. A touch of sentiment is seen in the little Eros beside the pillow, and in the presence of Helen, Core, and Aphrodite among the attendant figures. The bereaved husband is represented in the panels of the double door. See *Ant. Denk.* III, pls. 22-24.

VASES AND PAINTING

Grave-scenes on Italiote Vase Paintings.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 109-136 (fig.), P. L. CICERI controverts Rudolf Pagenstecher's contention (*Unteritalische Grabdenkmäler*. Strassburg, 1912, Heitz) that the grave-scenes of Italiote vase painting represent scenes from real life by deductions drawn from all classes of such paintings which prove conclusively that what is represented takes place in the other world: *a.* Joyous scenes prevail in which even the dead join. *b.* The dead are represented as young, as are also the others present with few exceptions. *c.* Mystic love scenes and Dionysiac orgies are common. *d.* Those that approach the tomb are usually in pairs. *e.* Eros frequently offers a crown, not to the dead, but to the person apparently of the latter's choice. *f.* Mirrors and fans are seen in the hands of both young men and women, now as gifts and again as attributes. *g.* The fillet of a mystic victory over life, or signifying the wedlock below, is almost always present, in the hand, or on the grave, or hanging near by.

Pompeian Paintings of the Third Style.—In *Jh. Oest. Arch.* I. XV, 1913, pp. 143-167 (18 figs.), W. KLEIN discusses the paintings of the third style at Pompeii showing that the work of the different painters is closely related. He examines especially the groups of Perseus and Andromeda, and points out their resemblance to the Medea and her Children.

INSCRIPTIONS

Early Latin Alphabets.—In *Neapolis*, I, 1913, pp. 174-193, F. RIBEZZO discusses the history of the earliest Latin inscriptional alphabets and offers an interpretation of the Lapis Niger stele and the Duenos inscription.

An Inscription from Bruttium.—An inscription from Bruttium reading *οΦλοια αλτιπυμες εστ* is published by P. ORSI (*Neapolis*, I, 1913, pp. 165-170). F. RIBEZZO (*ibid.* pp. 171-173) treats it as Oscan and furnishes linguistic notes and a translation: "È Ulseà figlia di Altipimo."

An Inscription from Agnano.—In *Not. Scav.* X, 1913, pp. 22–23, G. Q. GIGLIONI discusses an inscription found in the neighborhood of Agnano some years ago, but as yet unpublished, to a *praefectus castrorum*: cf. *Veget. Epit. Rei Mil.* 2, 10.

A Military Diploma from Salsovia.—In *Jh. Oest. Arch. I.* XV, 1913, Beiblatt, cols. 275–280 (fig.) J. WEISS calls attention to a military diploma found at the ancient Salsovia in Lower Moesia.

The Pomerium of Pompeii.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 261–308 (2 figs.; 3 plans), M. DELLA CORTE discusses the Pomerium of Pompeii in connection with a duplicate inscription of *C.I.L.* X, 1018. The older inscription, found in 1763, has nothing to do with the statue, long associated with it, and standing on it in the Museo Nazionale, Naples. The *loca publica* are shown to have been a strip exactly 100 Roman feet (Pompeii had come under Rome's jurisdiction), left vacant to form the pomerium, a distance over which the weapons of storming enemies would not carry. The question of the early fortifications of the city is fully treated, and the passages that bear on the meaning of the word pomerium in general are collated and discussed.

The Consul of 232 A.D. and L. Virius Lupus Iulianus.—By a combination of inscriptional evidence A. MERLIN (*R. Ép. Nouv. Sér.* I, 1913, pp. 26–30) seeks to identify the L. Virius Lupus Iulianus known from two inscriptions (*C.I.L.* VI, 31774; *Not. Scav.* 1910, pp. 419–20) with the consul of 232 A.D.

Restoration of Baths by Valentinian.—In *Rend. Acc. Lincei*, XXI, 1912, pp. 791–802, N. PUTORTÌ publishes an inscription from Rhegium in Calabria: "Flavius Valentinianus and Flavius Valens and Flavius Gratianus restored and improved thermae that had suffered from age and earthquake, completing a basilica and adding a colonnade under the superintendence of Pontius Atticus, *corrector* of Lucania and Bruttium, and dedicated in the consulship of Gratianus III and Equitius (374 A.D.)." Valentinianus is elsewhere represented as stern and harsh, incapable of feelings of humanity. The earthquake was probably one mentioned by Ammianus (XXVI, 10, 15 Erfurdt) on July 21, 365 A.D.

Corrections to C.I.L. XII, 6038.—Corrections in the readings of *C.I.L.* XII, 6038 are given by A. HÉRON DE VILLEFOSSE in *R. Ép. Nouv. Sér.* I, 1913, p. 25.

Epigraphic Bulletin.—In their review of epigraphic publications for January–June (*R. Arch.* XXI, 1913, pp. 451–484), R. CAGNAT and M. BESNIER give the text of 148 inscriptions relating to Roman antiquity, with notes on some publications of epigraphic interest. Of the texts sixteen are Greek, the rest Latin.

COINS

The Early Coinage of Tarentum.—L. CORRERA has begun in *Neapolis*, I, 1913, pp. 194–199, a series of articles describing and illustrating the early coinage of Tarentum.

Letters on Coins of Thurii.—In *J. Int. Arch. Num.* XV, 1913, pp. 3–10 (5 figs.), E. J. SELTMAN argues from the stamped ingot found at Tarentum that the single letters on the coins of Thurii usually indicate that they were struck from ingots bearing the same letter. The coins of a given issue could thus easily be weighed and compared with the weight of the ingot. Γ, Υ and Φ,

however, seem to be the initials of magistrates' names. He thinks it impossible to decide whether ΦΡΥ probably standing for ΦΡΥΓΙΑΛΟΞ and indicated also by the punning device of a finch (*φρυγίλος*), is the name of artist or magistrate.

Coins from Ceglie Messapica.—Coins with the inscription ΚΑΙΑΙΝΟΝ found at Ceglie Messapica (Coelium) are noted by F. RIBEZZO in *Neapolis*, I, 1913, p. 212. They should probably be attributed to this town rather than to Coelia di Bari.

The Mint of Lanuvium.—In *R. Ital. Num.* XXVI, 1913, pp. 323-350 (pl.) GIOVANNI PANSA describes the issues of coins from the mint of Lanuvium, and the various attributes of the local deity, Iuno Sospita, that appear upon them. Sig. Pansa agrees with Sambon that the so-called Romano-Campanian coinage was issued from various places; eight of these types he ascribes to Lanuvium.

The Coinage of Augustus.—In *R. Ital. Num.* XXVI, 1913, pp. 303-322 (2 pls.) L. LAFFRANCHI continues his study of the coinage of Augustus (cf. *A.J.A.* XVII, p. 298) with another article on the emissions from the mint of Lyons.

Tribunician Power on Roman Coins.—An aureus of Hadrian, found in 1913 in central Italy, gives the reference to the emperor's tribunician power in the unusual form TRIBVNIC POTESTAS. With this as a text FR. GNECCHI discusses the proper reading at full length of the ordinary abbreviated forms of such reference on coins, reaching the conclusion that we may still with confidence read as the ablative *tribunica potestate*. The aureus of Hadrian is an irregular instance of oriental mintage. (*R. Ital. Num.* XXVI, 1913, pp. 295-300; 2 figs.)

Danubian Wars of M. Aurelius.—The investigation of the extant numismatic evidence for the chronology and history of the reign of M. Aurelius initiated by C. HAROLD DODD in *Num. Chron.* 1911, pp. 209-267 (cf. *A.J.A.* XVI, p. 591) is concluded by him in the same journal on a somewhat altered plan, due to the sparser material for the later years. His study supplements and corrects the generally accepted historical account, the results being conveniently summarized at the end of the concluding article. (*Num. Chron.* 1913, pp. 162-199, 276-321; pl.)

A Hoard of Antoniniani.—Toward the end of 1911 an immense hoard of Antoniniani, of the epoch from Gordianus to Quietus, apparently three-quarters of the coins being of the reign of Gallienus, was discovered in some undetermined Balkan region, and brought to Italy for sale, where for prudent commercial reasons it was divided, and put upon the market in different quarters. FR. GNECCHI bought nearly a thousand pieces, of which he describes the principal variations of familiar types in *R. Ital. Num.* XXVI, 1913, pp. 163-174.

Cast Coins of the Roman Empire.—GIOVANNI DATTARI, taking cognizance of a recent article of LORENZINA CESANO ('Intorno alle forme da fondere monete imperiali romane,' in *Rass. Num.* for Nov., 1912), argues at length that many fewer coins of the empire were cast than has commonly been believed; and that all these cast coins were the work of counterfeiters, and never of the state itself throughout all the history of Rome. (*R. Ital. Num.* XXVI, 1913, pp. 351-375; 2 pls.)

Bacchus as a Coin-Type.—The correction of a description by Cohen of a coin of Gallienus, where a juvenile head of Bacchus, ivy-crowned, is given as

that of a woman (Galliena?), gives occasion to FR. GNECCHI (*R. Ital. Num.* XXVI, 1913, pp. 151-162; 2 figs.) to discuss the occurrence of the same type of Bacchus on other Roman coins.

Coins of Helena N. F.—JULES MAURICE has offered some remarks on a recent article in the *Num. Chron.* by P. H. WEBB (cf. *A.J.A.* XVII, 559), who contested the attribution by M. Maurice of coins inscribed "Helena N. F." to Helena, the wife of Crispus. M. Maurice confesses his previous convictions shaken, but presents some further difficulties, which are answered by Mr. Webb in *Num. Chron.* 1913, pp. 377-379.

A Constantinian Rebus.—In an *aureus* of Constantine showing on the reverse two clasped hands surmounted by the inscription AVGG we are doubtless to understand a rebus for CONCORDIA AVGG. (FR. GNECCHI, *R. Ital. Num.* XXVI, 1913, pp. 301-2; fig.)

GENERAL AND MISCELLANEOUS

Prehistoric Remains at Terra D'Otranto.—In *Neapolis*, I, 1913, pp. 121-127, P. MAGGIULLI notes the large number of prehistoric remains of different periods in a small area near the Capo della Palascia, and suggests that their abundance is due to the fact that immigrants from the East landed first on this point of Italy and there settled.

The Grotto of Stravino.—The sepulchral grotto of Stravino, near Trent, is discussed by G. ROBERTI in *B. Pal. It.* XXXIX, 1913, pp. 1-16 (6 figs.). It is of the eneolithic period, or at most neolithic.

The Necropolis of Pianello.—The necropolis of Pianello, near Genga (Ancona) is the subject of a paper by G. A. COLINI in *B. Pal. It.* XXXIX, 1913, pp. 19-68 (3 pls.; 32 figs.). Cremation was practised exclusively, and the remains belong to the transition from the age of bronze to that of iron. The origin of the Iron Age in Italy is particularly considered.

Dolmens and Nuraghi of Sardinia.—In *B.S.R.* VI, 1913, pp. 127-170 (6 pls.; 17 figs.), DUNCAN MACKENZIE describes numerous dolmens and nuraghi in Sardinia, and one ancient well. "Sardinia may now be taken to enter definitely into the general context of the history of the Dolmenic Civilization in the Mediterranean Area and West Europe." The development of this civilization in Sardinia is traced from the two dolmens of Birori (cella entirely in orthostatic slabs, whether it is rectangular or circular, and with one cover-slab), through the Allée Couverte type (e.g. at Perdas Fittas), to a type, as at S'Enna sa Vacca, in which splayed masonry on the principle of the false arch is substituted for the purely orthostatic system of construction. Connection between dolmens and a pillar-cult is very probable. The nuraghi were fortifications and stood at points of strategic importance.

The Punic Necropolis of Predio Ibba.—The Punic cemetery of Predio Ibba near the suburb of S. Avendrace, north of Cagliari, was discovered quite intact, and has been so carefully explored as to give valuable evidence of the date and the ethnic and trade relations of this rather humble Phoenician colony of Calaris. Of the large number of graves, of the shaft type with lateral chamber at the bottom, very closely arranged in regular rows on a sloping hillside, some 160 have been opened and studied and their contents catalogued. The great majority were used for a single burial only. The bodies of children are

often found in the long amphorae elsewhere used for such a purpose. The furnishings are not abundant, and it is evident that to provide a safe resting place for the body was thought more important than to supply many objects to be used in the after life. There is enough, however, for a comparison with the Punic cemeteries of various dates at Carthage, from which it is clear that these graves belong to the latter half of the fifth and first half of the fourth centuries B.C.; and that the colonists, as was natural in their somewhat remote position, clung to many old shapes and customs inherited from earlier epochs, adopting sparingly newer usages. Thus cremation, the placing of coins in the grave, the use of imported vases, etc., appear, but in comparatively few instances. Most of the pottery is a local manufacture of a very finely prepared cream-white clay, with little ornament. The imported pottery is chiefly from Campania. The only figured vase found has Bacchic subjects, doubtless with religious significance, showing Greek influence. A few terra-cottas include statuettes of Tanit-Astarte and a head and a statuette of a negro. Precious metals are extremely rare, but bronze occurs in the coins and various implements. The amulets and scarabs are largely imitations, either of local make or from Carthage, of Egyptian and Asiatic subjects, rarely Greek. To what extent the influence of Carthage was direct and how much it came through Sicily is not to be exactly determined at present. (A. TARAMELLI, *Mon. Ant.* XXI, 1912, cols. 45-170; 80 figs.) A detailed description of 154 individual tombs and their contents, from the excavation notes of R. Loddu, follows (cols. 172-218).

Oenotri and Itali.—In *Rend. Acc. Lincei*, XXII, 1913, pp. 19-35, V. COSTANZI discusses the equivalence of the terms Oenotri and Itali. After treating of various other names of the peoples of southwestern Italy, Iapygians, Chones, Morgetes, Siculi, Ausonians, etc., he concludes that Italia was the name of the country of the Oenotri so that Italia and Oenotria, Itali and Oenotri became interchangeable terms. The Itali had as their totem the *vitulus*. This the Greek immigrants, in spite of the short *i*, connected by false etymology with *vitis*, the vine, and called the people the Oenotri. The name Itali prevailed over this and was extended later to the whole peninsula.

Ancient Rome.—An account of ancient Rome by Professor O. RICHTER forms the 386th volume in the series *Aus Natur und Geisteswelt*. It contains in brief compass a description of the topography of the city, with such historical information as the subject requires. The book is intended especially for tourists and school teachers. [*Das alte Rom*. Von Prof. Dr. OTTO RICHTER. Leipzig-Berlin, 1913, Teubner. 80 pp.; 17 pls. 12 mo. M. 1.25.]

The Peace of Misenum and Bellori's Painting.—In *R. Arch.* XXII, 1913, pp. 253-270 (2 figs.), J. CARCOPINO discusses Bellori's painting (really a drawing after a painting) of a pier and an island beside it (cf. Huelsen, *Röm. Mitt.* 1896, pp. 213-226). He finds that the scene represented is the harbor of Pozzuoli. The text of Appian states that an artificial island existed there, and the trace of such an island exists there today. This, then, is the place where the peace between Sextus Pompeius and the triumvirs was made in 39 B.C.

An Unpublished Document relating to the Campana Collection.—In *R. Arch.* XXII, 1913, pp. 115-118, HENRI DE ROTHSCHILD publishes a letter from Hortense Cornu to Napoleon III protesting against the removal of the Campana collection of the Louvre.

Six Drawings from the Column of Trajan dated 1467.—In *B.S.R.* VI, 1913, pp. 174–180 (3 pls.), Mrs. S. ARTHUR STRONG publishes six drawings in the collection of the Duke of Devonshire at Chatsworth. They represent six scenes from the Column of Trajan and bear the date 1467. The artist was either Florentine or under Florentine influence. In a note (pp. 180–183) the date of Giacomo Ripanda is discussed. He was active, according to Zani, up to 1510, but the date of his birth is not known. He made drawings of the column of Trajan from a scaffold, but the Chatsworth drawings have not the precision we should expect if they had been made under such circumstances.

Rome in 1622.—In *B.S.R.* VI, pp. 482–486, A. H. S. YEAMES publishes some pages from the diary of an unknown Englishman who visited Rome in 1622, containing some remarks and comments on monuments and persons.

Thomas Jenkins in Rome.—In *B.S.R.* VI, 1913, pp. 487–511, THOMAS ASHBY writes of the activities in Rome of Thomas Jenkins (1722–1798), who was a painter, a collector, and a dealer in antiquities at Rome. Appendix I gives a list of Jenkins's antiquities which are represented in some drawings in the British Museum. Appendix II gives letters to and from the architect, C. H. Tatham, who visited Italy in 1794–97. Several of these relate to antiquities, some of which were in Jenkins's possession. Appendix III gives (from Antonio d'Este, *Memorie d'Antonio Canova*, 238) a list of sculptures and paintings "requisite all' inglese Fagan nel 1798."

The Cult of Antinous.—In *Mél. Arch. Hist.* XXXIII, 1913, pp. 65–80, GUSTAVE BLUM discusses the cult of Antinous (*Ἀντίνοος θεός*), and shows from the evidence of representations on coins, terra-cottas, mirrors, etc., and especially of a head now in the National Museum in Rome, that in Egypt at least this cult was by no means superficial, or due solely to the command of the emperor, but that the belief in the real divinity of Antinous had penetrated deeply into the life of the people. To his grace they attributed the fertility of the soil and the repose of the dead.

Mercantilism and Rome's Foreign Policy.—In the *American Historical Review*, XVIII, 1913, pp. 233–252, T. FRANK shows that Rome was not greatly interested in foreign trade during the last two centuries of the republic. This is proved by the terms of various treaties, and by inscriptions. Rome was of little importance commercially at Delos before 132 B.C. When in the later years of the republic foreign trade began to develop it was largely in the hands of citizens of foreign extraction.

A Relief in Silver at Bologna.—In the Museo Civico at Bologna is a thin, nearly cylindrical, sheet of silver, with repoussé reliefs, which was once probably the coating of a large vase similar to some in the Hildesheim and Boscoreale treasures. The design is of a number of young women attending the worship of Artemis, but only one is directly occupied with offerings to the image, the others being grouped in four pairs, each in lively conversation. The separate figures, which for attitude and drapery may be compared with the Muses of the Mantinean reliefs, the Sarcophagus of the Mourners at Constantinople, and the tripod base at Athens published by Benndorf, have in themselves much grace and charm, but the impression of the whole lacks something of the sympathetic character which comes from a more unified composition. The simplicity and sobriety of the work belong rather to the continental

than to the Alexandrian tendencies of Hellenistic art. (P. DUCATI, *Mon. Ant.* XXI, 1912, cols. 285-300; pl.)

The Horses of San Marco.—The famous horses of San Marco at Venice are subjected to a fresh examination by L. v. SCHLOEZER in *Röm. Mitt.* XXVIII, 1913, pp. 129-182 (pl.; 19 figs.). Special attention is given to the race and gait of the horses.

A Grotesque Terra-cotta.—A Calabrian terra-cotta box for burning perfume, with a grotesque standing figure, is published by G. PANSÀ in *Röm. Mitt.* XXVIII, 1913, pp. 305-309 (4 figs.). He interprets the figure as a *morio*, or "fool."

The Trutina.—A large pair of scales, measuring with the ornamental acroterium nearly six feet in height, has been reconstructed from the bronze remains found at Pompeii, by supplying the decayed parts which were chiefly of wood. A similar still larger pair, found at Boscoreale, has been restored in the same way, thus giving for the first time a complete model of the Roman *trutina* or large balance. There are remains of such scales among the bronze objects in the Naples museum, the British Museum, and other collections, that have not heretofore been understood or properly displayed. The reconstruction makes clear the terms *trutina*, *examen*, etc. and by its help a corrupt passage in Isidore of Seville (XVI, Etym. 25, *de ponderibus* 4) has been emended. This explains that the *trutina* is the large scale with two trays, and *momentana*, *moneta* and *statera* are all names for the smaller scales of similar construction. From this form of balance, with the two pans suspended by chains, one for the weights and one for the objects to be weighed, the steelyard was developed by a series of steps, eliminating first one pan and then the other, shifting the fulcrum to one end of the beam, and making the weight moveable. This form of balance, first used in Campania, was apparently known to the Romans as *statera campana* or *campana* simply. In Italian it is *stadera* and in French *balance romaine*. (M. DELLA CORTE, *Mon. Ant.* XXI, 1912, cols. 5-42; 9 figs.)

The Labarum.—In *Studi Romani*, I, 1913, pp. 161-188, PIO FRANCHI DE' CAVALLIERI writes of the *labarum*, or standard, described by Eusebius in his *Vita Constantini*, I, 31.

The American Academy in Rome.—The present status of the American Academy and the opportunities offered by it for classical study are described by A. W. VAN BUREN in *Cl. J.* IX, 1913, pp. 73-78.

SPAIN AND PORTUGAL

Prehistoric Vases from Ciempozuelos.—In *Z. Ethn.* XLV, 1913, pp. 238-253 (9 figs.), H. SCHMIDT describes prehistoric vases of various forms, and some copper implements from Ciempozuelos near Madrid. These go back to the age of stone and copper in the third millennium B.C., antedating the Mycenaean ware which they strikingly resemble but with which they have no historical connection, just as the beehive tombs of Spain also arose independently of those of the eastern Mediterranean. Bell-shaped vases with incised or impressed linear decoration are compared with one which found its way as far as the island Czepele near Budapest. Such vases are not elsewhere in western Europe found in conjunction with metal objects.

Roman Monuments in Portugal.—In *R. Arch.* XXI, 1913, pp. 347-370 (16 figs.), A. MESQUITA DE FIGUEIREDO describes a Roman bridge at Chaves (Aquae Flaviae), an *oppidum* at Citania de Briteiros, an arch and various lesser remains at Bobadella, remains of all times from the neolithic period to the present and extensive Roman walls at Conimbriga, remains of houses at Coimbra, a bridge and many ruins, mosaics, coins, and graves of Roman date at and near Alter do Chao, extensive ruins at Setubal (Cetobriga), where inscriptions and coins have been found, a tower, gate, temple and other monuments at Evora, inscriptions and various other traces of ancient greatness at Beja (Pax Julia), a Roman bridge at Mertola (Municipium Myrtilis), and ruins of buildings with polychrome mosaics, also some jewelry, at Estoy (Ossonoba), all in Portugal.

FRANCE

France and Germany in the Ice Age.—In *Z. Ethn.* XLV, 1913, pp. 126-160 (3 figs.), F. WIEGERS, C. SCHUCHHARDT, and M. HILZHEIMER discuss from the point of view respectively of anthropologist, geologist and zoologist the relation of the geologic periods of France (which was never covered by glacial ice but was subject to climatic changes, owing to the repeated advances of ice over the rest of Europe), to the four glacial periods of Germany. Schuchhardt divides the Moustérien into two periods, thus: Chelléen-Acheuléen-first-Moustérien=last interglacial period; second Moustérien-Aurignacien-Solutréen-Magdalénien=last glacial period; but Wiegiers makes the older palaeolithic periods contemporary with the next to the last interglacial period.

The "Dolmens" at Alesia.—In *R. Arch.* XXII, 1913, p. 286 f., HENRY COROT argues that the two so-called dolmens found on the Mont Auxois (Alesia) are remains of hypocausts of late date.

The Megaliths of Saint-Martin-de-Brem.—In *L'Homme préhistorique*, I, 1913, pp. 342-353, M. BAUDOUIN discusses the megaliths arranged in a semicircle at Saint-Martin-de-Brem (Vendée). Numerous chipped flints were found within the semicircle.

The Rock of Petite Métaire.—In *L'Homme préhistorique*, I, 1913, pp. 91-96 (fig.), M. BAUDOUIN argues that the granite rock of Petite Métaire at La Pommeraye-sur-Sèvre (Vendée) was used in neolithic times first for ceremonial purposes, and then later as a polishing stone.

The Rock-cutting at Ile d'Yeu.—In *L'Homme préhistorique*, I, 1913, pp. 105-118 (8 figs.), M. BAUDOUIN shows that the rock cuttings at Ile d'Yeu (Vendée), 33 in all, are earlier than neolithic cist burials and megaliths. One spot seems to have been a cult place, and later to have become a megalithic necropolis.

Statuette of a Gallic Divinity.—In *M. Soc. Ant. Fr.* LXXII, 1912, pp. 244-275 (8 figs.), A. HÉRON DE VILLEFOSSE publishes a bronze figure 42 cm. high found in the Juine, near the castle of Mesnil-Voisin, commune of Bouray (Seine-et-Oise) in 1845. The figure is nude except for a torc about the neck. Its arms are gone, and its legs which are absurdly small are crossed beneath the body. The head and neck are much too long. One eye, of glass paste, still remains. The figure is composed of several pieces of brass fastened together. It is the work of a Gallic artist and represents a local divinity.

Gallo-Roman Horseshoes.—In *B. Soc. Ant. Fr.* 1913, pp. 177–178, Commandant LEFEBVRE DES NOËTTES argues that horseshoes with nails are not earlier than the tenth century A.D.; and that many such horseshoes which are called Gallo-Roman are really Mediaeval. This is the case with the collection at Saalburg, and with the horseshoe recently found at Aguilar in Spain.

Gallo-Roman Rings.—In *L'Homme préhistorique*, I, 1913, pp. 212–214 (2 figs.), M. BAUDOUIN calls attention to the seal of a Gallo-Roman ring found near Gennes (Maine-et-Loire). It represents a lion, with an elephant's head in place of a tail. Beneath the lion's head is a boar's head, and beneath the elephant's a panther's head. It dates from the early centuries of the Christian era. A second ring with geometric figures on the seal dates from the end of the Gallo-Roman period.

An Inscribed Ring.—In *R. Ép. Nouv. Sér.* I, 1913, pp. 12–18, A. HÉRON DE VILLEFOSSE describes a gold ring from Feurs (Loire) with the inscription *εὐψυχὲ φιλῶ σε*, and lists several similar rings already known from France.

The Roman Milestone of Sacquenay.—In the *R. Ép. Nouv. Sér.* I, 1913, pp. 18–21, A. HÉRON DE VILLEFOSSE discusses the history of a Roman milestone found at Sacquenay (Côte-d'Or) and its fraudulent citation by André de Blaszkovich in his *Historia universalis Illyrica* (1794).

An Oculist's Stamp.—An oculist's stamp from Beaumont (Puy-de-Dôme) is described by A. HÉRON DE VILLEFOSSE (*R. Ép. Nouv. Sér.* I, 1913, pp. 21–24).

A Jointed Sandal in the Louvre.—In *M. Soc. Ant. Fr.* LXXII, 1912, pp. 276–294 (6 figs.), É. MICHON publishes a jointed sandal recently acquired by the Louvre. The joint in sandals of this type comes at the instep. The writer enumerates fifteen other examples, which, however, are not all alike.

Antiquities from Coptos in Lyons.—In 1910 and 1911 A. Reinach in collaboration with R. Weill and A. Martinaud carried on excavations at Coptos (see *A.J.A.* XV, pp. 406 f.). Of the objects brought to light six stelae of the sixth dynasty were retained by the museum at Cairo; a granite pillar and some Coptic sculptures were presented to the Louvre; about fifty terra-cottas were kept by M. Reinach; and the other objects deposited in the Musée Guimet in Lyons. These are now described by M. REINACH. [*Catalogue des antiquités égyptiennes recueillies dans les fouilles de Koptos en 1910 et 1911 exposées au Musée Guimet de Lyon.* Par A. REINACH. Chalon-sur-Saône, 1913, E. Bertrand. 132 pp.; 37 figs.]

The Group of Children formerly in the Library at Vienne.—In *R. Arch.* XXI, 1913, pp. 301–307, W. DEONNA discusses the group of two children, a serpent, a bird, a lizard, and a butterfly discussed by S. Reinach, *ibid.* XX, 1912, pp. 381 ff. Emphasizing the connection between the two pairs, serpent and bird, and lizard and butterfly, he suggests that the children may be Eros and Anteros.

The Punishment of Lycurgus.—In *R. Arch.* XXII, 1913, p. 292 f., PIERRE WALTZ calls attention to a mosaic in the museum at Vienne (Isère) in which Lycurgus is represented ensnared in grapevines while Dionysus, Silenus, and two other persons look on. Possibly this mosaic and the representation on the vase once in the possession of Baron Lionel Rothschild (*R. Arch.* XXI, 1913, p. 229; *A.J.A.* XVII, 1913, p. 564) are derived from the same original.

Assignment of Seats in Roman Colonial Theatres.—In *B. Soc. Ant. Fr.* 1913, pp. 127–130, E. CHÉNON points out that in Roman theatres in the

colonies Roman magistrates, senators and their sons and Decurions sat in the orchestra; after the Decurions came the *Equites Romani a plebe*, who in the theatre at Orange, as an inscription shows, occupied three rows. Then came the *Augustales*.

The Warm Spring at Grisy.—In *B. Soc. Ant. Fr.* 1913, pp. 161–165, L. BONNARD calls attention to the warm spring at Grisy (Saône-et-Loire) where various antiquities have been found. He suggests that the ancient Boxum was located here.

Lillebonne and Le Vieux in 1819.—In *R. Arch.* XXII, 1913, pp. 220–224, ETIENNE MICHON publishes extracts from the recently published journal of H. F. J. Estrup, who visited Lillebonne and Le Vieux in 1819. The journal mentions a Doric column with reliefs at Lillebonne and a broken sarcophagus adorned with roses, which are not recorded elsewhere.

SWITZERLAND

The Solar Deity in the Museum at Geneva.—In *R. Arch.* XXI, 1913, pp. 307–311, W. DEONNA discusses the solar deity in Geneva (cf. *ibid.* XX, 1912, pp. 354 ff.). The human personage represents the world and the serpent is a repetition of the same idea; the ovals represent the planets, and the whole has an astrological meaning. A miniature in the “Très Riches Heures du duc de Berry,” representing the Zodiac, supports this view. *Ibid.* p. 293 f., the same writer maintains the genuineness of the figure in question and the correctness of his interpretation against the criticism of M. Nicole (Arndt-Amelung, *Photographische Einzelaufnahmen*, VII, 1913, p. 11 f.).

GERMANY

A Prehistoric House.—In *Z. Ethn.* XLV, 1913, pp. 400–404 (4 figs.), A. KIEKEBUSCH attempts a reconstruction of a prehistoric house, remains of which were found at Buch. It was formed by notching small logs (as in our log-houses) and tying them horizontally to upright poles. A gable-roof reaches nearly to the ground at the sides.

A Skull from a Megalithic Grave.—In *Z. Ethn.* XLV, 1913, pp. 255–258 (4 figs.), H. VIRCHOW describes a skull from a megalithic grave of Lenzen near Goldberg, Mecklenburg-Schwerin.

La Tène Fibulae in Westphalia.—In *Z. Ethn.* XLV, 1913, pp. 101–102, H. MÖTEFINDT supplements R. Beltz's catalogue of the extant La Tène fibulae with ten from Dortmund in Westphalia. It is surprising that these fibulae are so rare in this province, for only fifteen have thus far been listed.

The German Limes.—At the May (1913) meeting of the Berlin Archaeological Society, H. Dragendorff described the recent advances made in the work on the Rhine and Danube Imperial boundaries as to the pre-Roman and early period of the limes, the connection between the two river frontiers, and the gradual advancing of the frontier under Claudius, Vespasian, Domitian and Hadrian. Domitian's organization of the frontier is perhaps to be connected with the establishment of the German provinces in place of the old military territories. (*Arch. Anz.* 1913, cols. 68–69.)

Roman Burials at Remagen.—In *Bonn. Jb.* 1913, pp. 247–270 (2 pls.; 5 figs.), E. FUNCK discusses the Roman cremation graves at Remagen, as well as the pottery of the place. The graves are mainly of the age of the Antonines.

Schoolboys' Slates.—In *Ber. Kunsts.* XXXIV, 1912–1913, cols. 210–223 (7 figs.), PLAUMANN publishes an ancient schoolboy's "slate" (Fig. 1) from

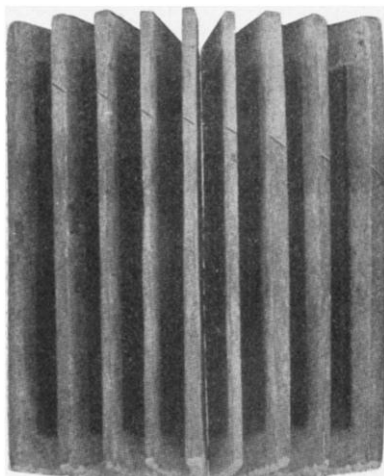


FIGURE 1.—SLATE FROM EGYPT.

Egypt recently acquired by the Berlin museum. It consists of nine wax tablets fastened together by metal rings or thongs passing through four holes in the rims. There were probably originally ten leaves. On one leaf are simple Greek words divided into syllables, *αρ χων, ασ τηρ*, etc.; on another are simple sums in addition e.g., *ηα θ, 8+1=9, ηβ ι, 8+2=10*, etc.; on a third leaf (Fig. 2.) in the clear hand of the schoolmaster is the sentence + *ἀρχὴ μελίσση τοῦ βλου τὰ γράμματα*, evidently to be copied by the pupil. The cross at the beginning shows that the tablet dates from Christian times, and in fact it is probably not earlier than the fourth or fifth century.

The writer also calls attention to a tablet of four leaves recently acquired by B. Blanckertz in which *ὁ χρηστὸς πατήρ* is declined throughout; and to still another in the Berlin museum, dating from the third or fourth century A.D., on which are words from Homer with the corresponding words in the



FIGURE 2.—SLATE FROM EGYPT.

prose of the time, evidently taken down from dictation, thus, *γενεῆς τῆς γενεᾶς, εὐρύπια ὁ μεγαλόφθαλμος, δῶχ' ἔδωκε, ἔασιν εἰσιν, ὑπ' ἡῶ τ' ὑπὸ τὴν ἡμέραν*, etc. The writer also calls attention to a papyrus with examples in division.

A Bronze Censer at Karlsruhe.—A bronze censer from Egypt in the grand-ducal collection at Karlsruhe is described by F. DREXEL in *Röm. Mitt.* XXVIII, 1913, pp. 183–194 (pl.; 4 figs.). It is of very late date, perhaps Coptic.

Alsen-Gems.—In *Z. Ethn.* XLV, 1913, pp. 207–220, (13 figs.), H. SÖKE-LAND describes two new Alsen-gems and decides for the heathen origin of such stones. Their decoration with crosses is accidental or a later addition and their use in the ornamentation of crosses, as here in the Heiningen (near Börssum) cross, and in the Galla Placidia cross of Brescia, was purely secondary. The first of these is quite exceptional in not having the two human figures turned toward each other. Fifty-three such gems are now known.

AUSTRIA-HUNGARY

Latin Inscriptions in Kolozsvár.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, IV, 1913, pp. 252–264, B. ARPÁD and J. BÉLA publish six Latin inscriptions in the museum at Kolozsvár. One is the stamp of an oculist P. Corcoloni.

Scythian Graves at Piski.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, IV, 1913, pp. 233–251 (7 figs.), M. ROSKA publishes the contents of three Scythian graves found at Piski, on the Maros, Hungary, in 1901 and now in the museum at Kolozsvár.

RUSSIA

The Museum of the Hermitage.—In *R. Arch.* XXII, 1913, pp. 66–72 (2 figs.), OSKAR WALDHauer describes the reorganization of the collection of sculptures and vases in the Museum of the Hermitage at St. Petersburg, which has added greatly to the usefulness of the collection.

SWEDEN

Archaeology in Sweden in 1912.—In *Fornvännen*, VII, 1912, pp. 1–6 (3 figs.), B. SCHNITTGER discusses finds of prehistoric bread in Sweden (one loaf made of barley flour, and another of peas, *i.e.* *pisum sativum*); pp. 6–9 (4 figs.) O. VON FRIESEN discusses a runic inscription on a copper box found in Sigtuna in 1911; pp. 19–35 (31 figs.) B. SCHNITTGER describes the contents of nine mounds near Linga; pp. 36–56 (36 figs.) G. BOLINDER compares the paintings and drawings of cave men with children's drawings; pp. 57–64 (7 figs.) T. J. ARNE discusses Byzantine paintings in Gotland; pp. 64–66 T. J. ARNE argues that the box found at Sigtuna was for weights; pp. 67–71 (3 figs.) E. M. HERMELIN argues that certain round stones found *e.g.* in Södermanland were used as hammers by smiths in the early Iron Age; pp. 71–81, M. ÅMARK describes early Swedish church bells; pp. 81–132 (75 figs.) O. RYDBECK discusses the contents of eleven mounds of the Bronze Age near Köpings (Skåne); pp. 132–151 (14 figs.) O. ALMGREN describes the excavation of a hut of the Bronze Age in Uppland; pp. 152–168 (22 figs.) O. RYDBECK describes the contents of graves of the Stone and Bronze Ages in V. Virestad (Skåne); pp. 169–231 (110 figs.) is an account of the acquisitions of the Historical Museum and the coin collection in Stockholm in 1912.

GREAT BRITAIN

Anglo-Saxon Archaeology.—In his *Archaeology of the Anglo-Saxon Settlements*, Mr. E. THURLOW LEEDS gives in concise form the results so far attained in the field of Anglo-Saxon archaeology. After introductory chapters on the

geography, and the methods and history of the study, he discusses the Saxons, the Angles, and the Jutes, their origin, and the characteristic objects found in their cemeteries, comparing similar remains found on the continent. [*The Archaeology of the Anglo-Saxon Settlements*. By E. THURLOW LEEDS. Oxford, 1913, The Clarendon Press. 144 pp.; 27 figs. 8vo. 5 s. net.]

AFRICA

A Punic and Old Berber Inscription.—A bilingual inscription in Punic and Old Berber found at Thugga (*C. R. Acad. Insc.* 1904, p. 406, Berger) is discussed by M. LIDZBARSKI in *Sitzb. Berl. Akad.* 1913, xiv, xv, pp. 296–304 (pl.). It records the building of a temple to King Massinissan, son of King Gaiai, by the members of the tribe Bgg or Bkg, apparently in the tenth year of the king. Some information concerning the officials of northern Africa and the Old Berber language is offered by this, the longest known Old Berber inscription (six lines of Punic and five of Old Berber).

A Marble Medallion from El Djem.—In *C. R. Acad. Insc.* 1913, pp. 155–161 (fig.), M. COLLIGNON discusses a carved marble disk 0.255 m. in diameter found at El Djem in 1883. It represents Diomed about to leap from the altar with the Palladium in his left hand and his sword in his right. The subject was probably copied from a Hellenistic relief. The disk was probably originally suspended by a ring. Such *oscilla* were common in Roman times.

An Inscription at El Djem.—In *R. Ét. Anc.* XV, 1913, pp. 268–274 A. MERLIN publishes an inscription in honor of *L. Catilius, Cn. filius, Severus Julianus Claudius Reginus* which makes possible the restoration of the names in *C.I.L.* X, 989, 1018.

The Official Title of Carthage.—In *R. Ép. Nouv. Sér.* I, 1913, pp. 4–10, R. CAGNAT, by means of a Greek inscription from Ephesus, supports his previous suggestion (in an emendation of *C.I.L.* VIII, 12513) that the official title of Carthage was *Colonia Concordia Iulia Karthago*.

The History of North Africa.—In the first volume of his history of North Africa in antiquity Professor GSELL discusses in Book I the geography of the country, its position in the life of the Mediterranean, its climate in antiquity, its fauna and flora, and conditions for agriculture. In Book II he treats of the Stone Age, the origin of the culture, social conditions, magic, religion, art, funeral customs, the anthropology, the Libyan language, and the relations of the inhabitants with other countries. Book III deals with the Phoenicians in North Africa and the founding of Carthage, the rise of the Carthaginian empire, and the expeditions of Himilcon and Hanno to the coasts of Europe and Africa. The work when complete will consist of six volumes and extend down to the Arab conquest. [*Histoire ancienne de l'Afrique du Nord*. Par STÉPHANE GSELL. Tome I. Paris, 1913, Hachette et Cie. 544 pp. 8vo. 10 fr.]

UNITED STATES

Four Marble Heads in Boston.—In *B. Mus. F. A.* XI, 1913, pp. 45–48 (4 figs.), R. NORTON describes four marble heads in private possession in Boston, temporarily exhibited in the Museum of Fine Arts. They are (1) a female head of the first half of the fifth century B.C. (Fig. 3); (2) a fine copy of the so-

called Sappho, probably an Aphrodite head, of the latter part of the fifth century; (3) a copy of the so-called portrait of Menander; and (4) a fine portrait of an aged Roman of the time of the republic (Fig. 4).



FIGURE 3.—MARBLE HEAD
IN BOSTON.

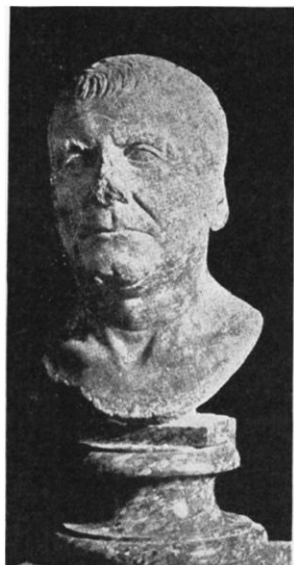


FIGURE 4.—ROMAN PORTRAIT
IN BOSTON.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Byzantine Portraits.—Four portraits of Byzantine empresses in Milan, Rome, and at the Louvre, are treated in full by R. DELBRUECK, *Röm. Mitt.* XXVIII, 1913, pp. 310–352 (10 pls.; 21 figs.).

Limoges Enamels.—In *Gaz. B.-A.* IV–X, 1913, pp. 237–246 P. LAVEDAN, apropos of two caskets in the church of Brienne-sur-Aisne in Champagne, offers a new system of classification for Limoges enamels on the basis of the colors employed. He points out also that the distribution of the caskets of Limoges shows three geographical groups: the first embracing the Limousin itself and the district of the Garonne, the second comprising the Rhone valley, and the third corresponding to Champagne. The first area of distribution shows an extension toward the south rather than toward the valley of the Loire toward the north, due to the fact that the enamels followed the route of Campostella into Spain; the second is due to the interest manifested in the industry of Limoges by the Popes of Avignon, two of whom were of Limousin origin; the third resulted from the popularity and commercial importance of the fairs of Champagne.

French Gothic Sculpture at Upsala.—Toward the end of the thirteenth century, the sculptor Etienne de Bonneuil and his companions were invited to Upsala by the archbishop for the purpose of working on the cathedral.

The extent of their work is considered by C. R. AF UGGLAS (*R. Art Chrét.* IX, 1913, pp. 217-229) who finds that their activities can be traced at the present time only on the south portal. The group of French sculptors thus imported into Sweden nevertheless left several monuments behind them in the way of tombs and statues of saints, and there is some evidence that they even succeeded in founding a local school based on French traditions.

Mâni and the Beginnings of Persian Miniature Painting.—In *R. Arch.* XXII, 1913, pp. 82-86 (2 figs.), F. CUMONT gives cuts of two miniatures from Turkestan (Von Le Coq, *Chostscho*, Berlin, 1915, pl. 5), which are ascribed to the eighth or ninth century A.D. Mâni, the founder of the Manichean sect, is said to have been an incomparable painter of miniatures, and the Manicheans prized fine illuminated manuscripts very highly. These beautiful fragments show the quality of early Persian painting.

The Origin of the Persian Double Dome.—In *Burl. Mag.* XXIV, 1913, pp. 94-99, and 152-156, K. A. C. CRISWELL, gives a list of dated Persian buildings before the time of Timur, which shows that no example of the bulbous double dome existed before his reign. The type first appears in the mausoleum of Timur's wife Bibi-Khanum, which was built between 1399 and 1403. Timur was in India shortly before this date, but the new idea did not come from that country, which could furnish at that time no examples of the double dome with entasis. The brick domes of Timur's buildings are clearly copied from wooden prototypes, and their model may be found in the Ummayyad mosque at Damascus, built in 705-713 and burned by Timur himself in 1400. This explanation of the origin of the Persian dome is borne out by the fact that Timur imported artisans from Damascus, and by the correspondence of the measurements of the dome of Bibi-Khanum with that of the Damascus mosque.

Studies in Mohammedan Art.—In *Sitz. Kais. Akad. Wiss. in Wien*, CLXXII, 1, 110 pp.; 13 pls.; 9 figs. (Vienna, 1913, A. Hölder) J. VON KARABACEK publishes studies of a number of objects of Mohammedan art dating from the eleventh to the sixteenth century. These include an inscribed rock crystal of the Calif Zahir of Egypt, an enamelled glass lamp, specimens of inlaid work, Turkish miniatures, etc.

Mohammedan Glass Vases.—In *Ber. Kunsts.* XXXV, 1913-1914, cols. 11-16 (6 figs.) KÜHNEL discusses nine Mohammedan glass vases in the Berlin museum. They vary in date from the seventh to the twelfth century.

ITALY

The Tomb of Galla Placidia at Ravenna.—The history of the tomb of Galla Placidia at Ravenna, the documents relating thereto, its authenticity as the veritable burial-place of the Empress, its construction and its sarcophagi are discussed at length by C. RICCI, *Boll. Arte*, VII, 1913, pp. 389-418.

Catacomb Symbolism.—ETHEL ROSS BAKER contributes two brief articles of a popular character on catacomb symbolism to *Burl. Mag.* XXIV, 1913, pp. 43-50, and 103-109.

A Baptistery in the Capella Greca.—In *Studi Romani*, I, 1913, pp. 1-160, A. PROFUMO has an exhaustive article on a Christian Baptistery of about the year 140, in the so-called Capella Greca in the cemetery of Priscilla.

The Graffiti in the Vault of SS. Marcellino and Pietro.—In *Studi Romani*, I, 1913, pp. 189–196 (2 pls.; 2 figs.) R. KANZLER writes of the last discovery of Augusto Bevignani (to whom Fasc. II, III of the *Studi* are dedicated) namely the graffiti in the burial vault of SS. Marcellino and Pietro.

The Chiesa dei SS. Quattro Coronati.—In *Studi Romani*, I, 1913, pp. 197–207 (plan; 2 pls.) A. MUÑOZ discusses the crypt and tribune of the Chiesa dei SS. Quattro Coronati and the silver receptacle for the head of S. Sebastiano.

The Paintings in S. Croce in Gerusalemme.—In *Studi Romani*, I, 1913, pp. 245–274 (7 pls.) G. BIASIOTTI and S. PESARINI discuss some paintings of the twelfth century, discovered on the ceiling of the nave of S. Croce in Gerusalemme at Rome.

S. Maria Di Valdioponte.—The history, architectural features, and frescoes of the abbey-church of S. Maria di Valdioponte, also called *di Montelabate*, are the subject of an article by L. FIOCCA in *Boll. Arte*, VII, 1913, pp. 361–378. The upper church dates in the early twelfth century; the lower is probably to be assigned to the eighth or ninth.

The Church of Sant' Antimo in Tuscany.—A description of the church of Sant' Antimo in Tuscany, with an analysis of its architectural features, is contributed to *R. Art Chrét.* IX, 1913, pp. 1–14, by C. ENLART. The church as a whole dates from the twelfth century and represents a remarkable mixture of Lombard and French motifs. No church in Italy, save S. Maria di Falleri, shows so much French influence.

The Church of the Annunziata at Corneto.—In *Arte e Storia*, XXXII, 1913, pp. 260–265, A. K. PORTER discusses the little church of the Annunziata at Corneto. Two periods may be traced in its construction, the first dating from about 1105, and the second about 1225. The church consists of a nave of two bays, a transept, and three apses.

The Church of S. Giovanni Gerosolimitano at Corneto.—In *Arte e Storia*, XXXII, 1913, pp. 325–330 (6 figs.) A. K. PORTER shows that the church of S. Giovanni Gerosolimitano at Corneto was begun about 1115 and completed about 1235. The oldest part is the chapel at the east end of the north side. The church is a good example of local Gothic architecture for its period.

Barnaba da Modena.—The life and works of Barnaba da Modena, so thoroughly Siennese in feeling as to count as a member of the Siennese school, is briefly reviewed by C. RICCI, *Burl. Mag.* XXIV, 1913, pp. 65–69, à propos of a signed panel of his with representations of the Coronation of the Virgin, the Trinity, the Madonna, and the Crucifixion, which was recently presented to the National Gallery by the Countess of Carlisle.

The Sarcophagus of St. Luke in S. Giustina.—Venetian sculpture begins its independent development as a local school about the middle of the fourteenth century. In the early half of the century, Pisan influence is strongly apparent. The earliest example of this is the sarcophagus of St. Luke (1316) in S. Giustina, Padua. The four angels on the middle pillar supporting the sarcophagus are closely related to the art of Fra Guglielmo, with which are also connected—through the Arca of St. Dominic—the figures on the base of the chancel at Siena, the holy water font in Pistoia, and the sarcophagus of Bonandrei in the Museo Civico di Bologna. (L. PLANISCIS, *Mh. f. Kunstw.* VI, 1913, pp. 401–407).

SPAIN

Gothic Painting in Aragon.—In *Burl. Mag.* XXIV, 1913, pp. 74-85 J. PIJOAN publishes a series of panels by Aragonese painters of the fourteenth century, six of which are in the Museos Artísticos at Barcelona, and one in the possession of a London dealer, Mr. Lionel Harris. The first three are antependia, and all show the same arrangement—the figure of a saint in the centre, with scenes from his or her life in the small panels with Gothic frames which occur on either side. The last three are fragments, painted with scenes from a mediaeval romance, of a ceiling discovered in the province of Teruel.

The Retrospective Exposition at Burgos.—A brief account of the exposition at Burgos in 1912 is given in *R. Art Chrét.* IX, 1913, pp. 188-190. Among the most interesting pieces that figured therein are two processional crosses, from Saledo and Lara de los Infantes, a polyptych with a sculptured central figure, fifteenth century, from Villadiego, and certain *gisants*, of interest for comparison with the French Romanesque style of Toulouse.

FRANCE

A French Imitation of the Church of the Holy Sepulchre at Jerusalem.—Several chapels imitating in their plan the Holy Sepulchre have been pointed out in France: at Neuvy-Saint-Sépulcre, Rieux-Minervois, Saint-Michel-En-traigués, and Saint-Bonnet-la-Rivière. Another one, adjacent to the church of Saint-Léonard (Haute-Vienne) is described by R. FAGE (*B. Soc. Ant. Fr.* 1913, pp. 104-107). The plan shows a central rotunda borne by eight columns, surrounded by an ambulatory roofed with a tunnel vault. Four apses break the continuity of the inclosing wall. The earliest document mentioning the chapel, dated 1402, calls it the "chapel of the Sepulchre." It dates from the twelfth century.

Structura Quadrata.—The occurrence of the phrase *structura quadrata* in a mediaeval text relating to the primitive cathedral of Nevers built by Bishop Atton has given rise to the notion that he constructed the edifice on a square plan. In *B. Soc. Ant. Fr.* 1913, pp. 145-149 L. SERBAT shows that the words refer to the wooden roof which the bishop added to the church, which also explains the following phrase in the text: *unde dictus cooperator*, the last word being a confusion common in the middle ages for *coopertor*, *couvreur*, i.e. a tiler or "roofer."

Merovingian Sculptures.—E. A. STÜCKELBERG contributes to *M. Soc. Ant. Fr.* LXXII 1912, pp. 226-243 an account of the polychrome fragments of stucco reliefs and decorative details found at Disentis (Grisons). He finds that they show little or no affinity with Carolingian works, and dates the fragments in the period of the second church of St. Martin, to which they belong, i.e. between 717 and 739. Three colored plates representing the fragments of figure-sculpture accompany the article.

GREAT BRITAIN

English Church Architecture.—Mr. FRANCIS BOND, well known by his previous books on English ecclesiastical art, among which his *Gothic Architecture in England* is perhaps the most important, has produced a new book on mediaeval church architecture in England. This necessarily treats in great

measure of the same material as his previous work, but the method is different. The book is intended primarily for those who are neither architects nor archaeologists, and its purpose is to make church architecture comprehensible and enjoyable. The differences between the great churches of monks and canons on the one hand and the parish churches on the other are explained, and the requirements of a great mediaeval church are set forth in detail, after which the planning of the great churches and the planning and growth of the parish churches are described. Then follows an account of the development of vaulting, in terms which the layman can understand. The abutment system and walls and arches are also described in the first volume, and the treatment of the pier and its members is begun. In the second volume the description of the various forms of capital, base, and plinth completes the treatment of the pier. This is followed by a discussion of the lighting of mediaeval churches, which includes a detailed account of tracery. Doorways and porches, the triforium and bay design, the clerestory, protection from rain (roofs, eaves, drip mouldings, string courses, etc.) and towers and spires form the subjects of the remaining chapters. An appendix treats of the origin of the Early Christian basilica, the orientation of churches, and the deviation of the axis of the chancel. An index locorum and an index rerum close the book. At the beginning of the first volume are two glossaries, the first of which explains the English architectural terms in use, giving the French equivalents for many of them, and the second gives French terms with their English equivalents. The illustrations are of good size, and references make it possible to find them easily, as a rule, even though they are not always in conjunction with the text to which they belong. The great number of illustrations enables even those who have little knowledge of architecture to follow the descriptions and discussions with little difficulty, and to see for themselves the differences between different styles and epochs of taste. The author avoids controversy, though it is clear that he ascribes to English architects a greater share in the development of Gothic art than is granted them by some investigators. [FRANCIS BOND, *An Introduction to English Church Architecture from the Eleventh to the Sixteenth Century*. London, New York, etc., 1913, Humphrey Milford, Oxford University Press. 2 vols.: xxvi, 486; vi, 500 pp.; 1400 figs. sm. 4to. £2. 2s. net.]

RENAISSANCE ART

ITALY

Spatial and Architectural Perspective in Donatello's Work.—Starting with the dictum that "Donatello discovered the solution of the problem of the representation of space in relief," P. ZUCKER in *Mh. f. Kunstw.* VI, 1913, pp. 360-373 traces through the sculpture of Donatello and of his school the evolution and final perfection of spatial composition in relief.

Bartolomeo Montagna and Giovanni Bellini.—A Madonna recently left by legacy to the museum of Lyons, and signed by Bartolomeo Montagna is an exact copy of another Madonna by Giovanni Bellini in the Brera at Milan. This confirms the supposition that Bellini's copyists signed their replicas of his works with their own names when working independently of him; while copies done in Bellini's own atelier, and "viséd" by him, were allowed to be signed

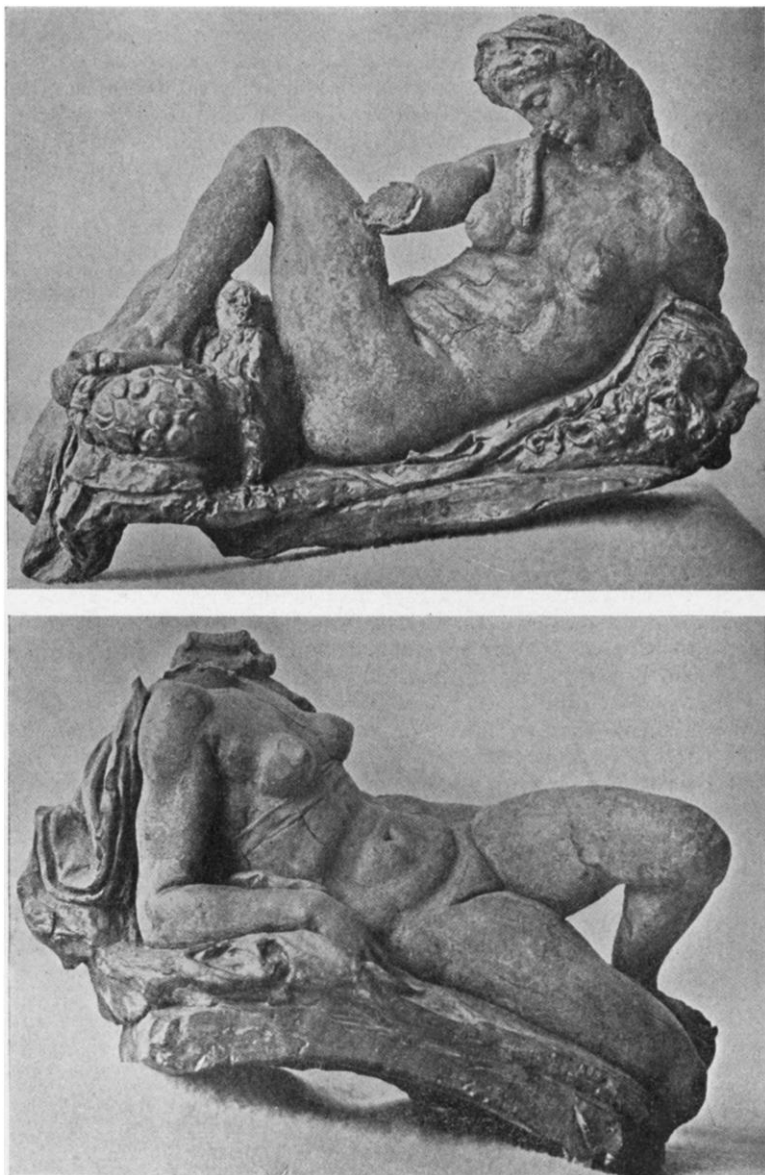


FIGURE 5.—MICHELANGELO'S CLAY MODELS.

with his name. The Lyons copy also proves the influence of Giovanni Bellini on Montagna, and makes it likely that he was his pupil rather than Alvise Vivarini's, as Berenson supposes, and that Vasari meant Bartolomeo when he speaks of *Jacopo Montagna* (a painter whose existence has never been proved) as one of the most enthusiastic pupils of Giovanni Bellini. (C. DE MANDACH, *B. Soc. Ant. Fr.* 1913, pp. 267-268.)

Four Bellinesque Triptychs.—Four triptychs in the Academy at Venice, composed of panels representing various subjects—a Nativity, a Madonna, and a number of Saints—were proved by Paoletti to be of the year 1471. Inasmuch as their style, and particularly that of their lunettes (Pietà in the Brera; a Trinity with Saints in the Museo Correr at Venice; a Madonna in the same museum; and an Annunciation in the Vienna Academy) show enough of Giambellini's style to prove that they came from his atelier, the date thus gained becomes important in fixing the chronology of Bellini's early work, of which we see the reflection in these triptychs. The Madonna of the Museo Correr, for example, enables us to date the series of Madonnas with classic drapery, all of whom hold the Child with both hands, between 1470 and 1475. (B. BERENSON, *Gaz. B.-A.* IV-X, 1913, pp. 191-202.)

Neruccio de' Landi.—In *Rass. d'Arte*, XIII, 1913, pp. 137-143, and 160-170, L. DAMI discusses Neruccio de' Landi. He reviews the documentary and monumental evidence for the painter's career, arriving finally at a division thereof into four periods. The first lasts from 1470 to 1480 and is a phase of incubation, marked by his association with Francesco di Giorgio; in the second, 1480-1492, he deserts his primitive style under the influence of Matteo di Giovanni, abandons also excessive decoration, and seeks a definite type for his Virgins. The third period, 1492-1496, is that which crystallizes the effort of the preceding with a better knowledge of composition and a complete revolution in the color-processes. The fourth period, 1496-1500, is devoted to an entirely new departure, the nature of which it is difficult to define, cut short as it is by the death of the artist.

Michelangelo's Clay Models.—The collection of clay models in the Hähnel collection at Dresden is defended by H. THODE in *Mh. f. Kunstw.* VI, 1913, pp. 309-317 as a genuine group of models by Michelangelo himself (Fig. 5.). His decision is based mostly on internal evidence, but he cites the high reputation enjoyed by the Praun collection of which they formerly were a part, and a fragment of paper inscribed with a hand of the sixteenth century, which was found in one of the models after an accidental fracture. The writer gives a catalogue of the models, in which the fifteen pieces are grouped together as models for the figures on the Medici tombs, and a second group of four pieces is related to other known works of the sculptor. The third group consists of sketches for unknown or unfinished works; the last of studies after or in imitation of the antique.

The Portraits of Michelangelo.—The likenesses of the great sculptor, and chiefly those found in paintings and engravings, are the subject of an extended study in *M. Soc. Ant. Fr.* LXXII, 1912, pp. 159-225 (32 figs.) by BARON J. DU TEIL.

Followers of Michelangelo.—Some of the paintings, and particularly the drawings, of a number of Michelangelo's "continuator" are discussed in *Jb. Preuss. Kunsts.* XXXIV, 1913, pp. 297-320, by H. VOSS. These artists

are: Pellegrino Tebaldi, Daniele da Volterra, Carlo Portelli, Francesco Salviati, Giorgio Vasari, Bronzino, and Pontormo.

Reconstruction of a Triptych by Signorelli.—Signorelli painted for the chapel of St. Christopher in S. Agostino at Siena an altar-piece containing figures of saints on either side of a carved image of St. Christopher. The picture was painted in 1498, but in course of time dismembered. The side-compartments have long been identified with two panels in the Berlin museum representing groups of saints. It is likely that two more panels are to be identified in two pictures in the Cook collection at Richmond. It is certain at any rate that the three panels of the predella (described with the rest of the altar-piece by Bicchi, who saw it *ca.* 1750) are to be identified with the following: "The Feast in the House of Simon" in the National Gallery of Ireland; the Pietà in the collection of Sir John Stirling-Maxwell; and the Martyrdom of St. Catherine in the collection of E. A. U. Stanley. (T. BORENIUS, *Burl. Mag.* XXIV, 1913, pp. 32-36.)

Pictures by Sodoma and Beccafumi.—In *Boll. Arte*, VII, 1913, pp. 325-332, R. PAPINI publishes a number of notes on Sodoma and Beccafumi. The recently identified Christ carrying the Cross by Sodoma, in the Castle of Beauregard on the Lake of Geneva, has lost its upper and left-hand portions, which is clear by a comparison with an ancient copy of the picture in the Viazzi collection at Genoa. Another painting of the same subject in S. Maria Maggiore at Rome, by Sodoma and his pupils, is probably the one mentioned by early writers as belonging to Cardinal Salviati. A tondo in the same church, representing the Madonna with saints, is to be ascribed to Beccafumi's Roman period, *i.e.* 1510-1515.

A Polyptych by Jacobello del Floro.—In *Boll. Arte*, VII, 1913, pp. 272-274, O. VALLENTINI studies a polyptych by Jacobello del Floro,—a curious work of the early quattrocento. The picture, which is now in the Museo Provinciale at Lecce, was attributed to Jacobello by Corrado Ricci. The style is a mixture of Byzantine and Gothic.

Adventus Augusti: a Drawing attributed to Giovanni Antonio da Brescia.—In *B.S.R.* VI, 1913, pp. 171-173 (pl.) Sir SIDNEY COLVIN ascribes a drawing of the relief on the Arch of Constantine (*B.S.R.* III, pl. XXIV, No. iii) to Giovanni Antonio da Brescia.

Letters of Artists in the Baroque Period.—In the "Beiheft" of *Jb. Preuss. Kunsts.* XXXIV, 1913, O. POLLAK publishes a collection of letters of artists, dating roughly from 1550 to 1720, and drawn from archives of Rome.

The Church of S. Lorenzo Maggiore at Naples.—The church of S. Lorenzo Maggiore at Naples and its restoration are described by A. FILANGIERI DI CANDIDA in *Neapolis*, I, 1913, pp. 219-238.

SPAIN

Velasquez Chronology.—In *Jb. Preuss. Kunsts.* XXXIV, 1913, pp. 281-291, V. VON LOGA essays a chronological classification of a number of Velasquez' works.

FRANCE

Simon Marmion as Miniaturist.—In *Jb. Preuss. Kunsts.* XXXIV, 1913, pp. 251–280, F. WINKLER assembles the works of Marmion in the field of miniature painting. Starting with the altar-piece, partly preserved in Berlin, and partly in the British Museum, which is generally recognized as Marmion's work, and with the St. Petersburg *Chroniques de St. Denis* attributed to him by Reinach, the writer finds his handiwork in the *Fleur des histoires* of Jean Mansel in the library of Brussels, and in other manuscripts of the same library: the Pontifical of Sens, *Le Livre des 7 Ages du Monde*, and the *Estrif de fortune et de Vertu*. Another example of his work is a series of four miniatures from a prayer-book in the Kupferstichkabinett at Berlin. The *History of William of Tyre* in Geneva seems also to belong to his atelier. The style of the master can be traced by peculiarities of drapery and modelling, and particularly by his thoroughly Burgundian treatment of architectural backgrounds. All these manuscripts were illustrated between 1450 and 1480, which corresponds with other known facts of Marmion's life. In 1454, he left Amiens for Valenciennes. Liédet, who imitated some of Marmion's miniatures in his illustrations for the Livy of the Bibliothèque de l'Arsenal, was at Hesdin ca. 1460, and there doubtless made the acquaintance of Marmion, living in neighboring Valenciennes.

The "Heures Du Maréchal De Boucicaut."—The famous "*Heures du Maréchal de Boucicaut*" is described at length by P. DURRIEU, *R. Art Chrét.* IX, 1913, pp. 73–81, 144–164, and 300–314. The description is to be continued in subsequent articles.

The Model of a Limoges Enamel in the Morgan Collection.—In *B. Soc. Ant. Fr.* 1913, pp. 253–258 MARQUET DE VASSELLOT announces the discovery of the model for the "Sacrifice of a Ram" which appears on a Limoges plaque of the sixteenth century in the Morgan collection, signed by the enigmatic monogrammatist KIP. The enameller took his design from an engraving after Raphael's "Sacrifice of Noah" in the Vatican Loggia, which was made by Marco Dente. The engraving does not contain the curious inscription which appears on the altar in the enamel: KARE
TERA .l. and thus in a manner

confirms the theory of Mitchell (*Burl. Mag.* 1909, pp. 278–290) that the words are meant for the Greek *κάρη τέρας*, to be translated "prodigious head," being thus a play on the name which Mitchell proposes to give the artist, viz. Jean Poillevé, or "Jean tête hérissée," John "with hair on end." A. Demartial, in *Bull. Soc. hist. arch. Limousin* 1912, pp. 12–17, had already rejected Mitchell's explanation and suggested that the inscription on the altar was copied from some engraving which served as model to the Limoges artist. Other copies of KIP after Italian prints are discussed by MARQUET DE VASSELLOT, *B. Soc. Ant. Fr.* 1913, pp. 287–288.

An Unusual Reconstruction of the Sixteenth Century.—The north tower of the cathedral of Lisieux is a typical Norman tower of the thirteenth century. The south tower on the other hand has a more archaic appearance, and while, unlike the Romanesque towers of Normandy itself, may be paralleled by many others of the twelfth century elsewhere. It is proved, however, by unmistakable documentary evidence to be a restoration of the sixteenth century. The ancient effect is doubtless due to the architect's anxiety for a

solid and massive construction. (L. SERBAT, *B. Soc. Ant. Fr.* 1913, pp. 299-302.)

Versailles Under Louis XIII.—In *Gaz. B.-A.* IV-X, 1913, pp. 341-371 L. BATTIFOL studies the documents on the history of the chateau of Versailles under Louis XIII, and arrives at the conclusion that this portion of the building is the work of the architect Philibert le Roy.

BELGIUM AND HOLLAND

The Early School of Ghent.—In *Gaz. B.-A.* IV-X, 1913, pp. 53-67, L. MAETERLINCK reaffirms the connection of the early Ghent style with Hubert Van Eyck, and points out the Eyckian quality of the Nativity painted by Nabur Martins for the "Boucherie" in the early half of the fifteenth century. He identifies this Nabur Martins with the "Master of Flémalle," and groups around this artist a series of paintings emanating from the early Ghent school and showing the same dependence on Hubert Van Eyck. The article also discusses the *oeuvre* of certain artists of Ghent anterior to Hubert, and ends by tracing the Hubertian tradition through the later Ghent school, notably in the works of Hugo van der Goes and Justus van Ghent.

Flemish Primitives in the Louvre—New Attributions.—In a series of notes contributed to *Gaz. B.-A.* IV-X, 1913, pp. 415-430, E. DURAND-GRÉVILLE proposes a number of new attributions, as follows: No. 1986, "The Madonna of the Chancellor Rolin," now catalogued as Jan Van Eyck, to Hubert and Jan Van Eyck; No. 1900, "The Damned," now given to Bosch, to Thierry Bouts, to whom the writer also assigns the Descent from the Cross (No. 2196) once attributed to Roger van der Weyden; No. 2203, a Pietà, now catalogued as of an "Unknown painter of the Flemish School," to Quentin Metsys; No. 1051, "Woman reading," now "School of Brabant," to Quentin Metsys; No. 2204, "Portrait of a Man" to Josse Ist Van Cleve, to whom the writer also gives the two panels of Adam and Eve, Nos. 2212, 2213; a Holy Family, No. 2197, to Louis Boels, pupil of Memling; Nos. 1957 and 2202, a Cana Wedding and a Madonna with Angels, Saints and Donors to Gherard David; and No. 2481a, Portrait of Edward VI?, hitherto attributed to Antonio Moro, to Giacomo Vigli d'Argenta, court painter of Savoy (d. 1573).

Gerhard David.—In *Mh. f. Kunstw.* VI, 1913, pp. 271-280, F. WINKLER makes some additions to the *oeuvre* of Gerhard David as summed up in Bodenhausen's recent monograph on this artist. The pictures thus added are: the Madonna in the Cabot collection at Barcelona; the diptych at Uccle (van Gelder collection); the "Madonna with the Rose" in the church of Sacro Monte in Grenada; the Madonna in the Nemes collection at Budapest; and other pictures recorded before, but only recently re-discovered. A number of recently identified drawings are also added to the list of the artist's works. With reference to Gerhard's activity as a miniaturist, the writer points out a number of illustrations of manuscripts derived from the ateliers of Bruges which were evidently inspired by Gerhard David, but suggests his authorship in the case of only four, all of them miniatures in the Breviary of Isabella of Spain in the British Museum.

GERMANY

A Sculptor of Mainz in the Fifteenth Century.—In *Mh. f. Kunstw.* VI, 1913, pp. 354–359, B. MEIER groups a series of wood-sculptures showing the hand and influence of a single master of the first half of the fifteenth century, who, to judge by the provenience of most of his works, must have worked at Mainz or Boppard and independently of the school of Cologne. The nucleus of the group is formed by three works: a Pietà in the Landesmuseum at Münster, i/W; another Pietà in the Frankfurt Gallery; and a Madonna in the Seminarkirche at Mainz.

Virgil Solis and Peter Flötner.—It is well known that the engraver Virgil Solis often copied reliefs or cartoons of Peter Flötner. E. W. BRAUN (*Rep. f. K.* XXXVI, 1913, pp. 136–143) notes a series of three engravings by Solis (B. 122–124) which reproduce in more or less exact fashion the frieze on a wooden beaker in the German Nationalmuseum. This relief itself may not be by Flötner, but it is probable that a fragment of a lead plaque in the Kaiser-Friedrich Museum, reproducing one of the scenes of the cup, is part of a series of plaques by Flötner himself or after his drawings, which inspire the prints of Solis. Casts of the reliefs of this series of plaques are evidently preserved to us by the decorations on a pewter cup in the Figdor collection at Vienna. These reliefs permit the attribution to Flötner of a “Triumph of Bacchus” of the same general character, on a beaker in the Figdor collection dated 1527.

The Life of Veit Stoss.—A. GÜMBEL contributes to *Rep. F. K.* XXXVI, 1913, pp. 66–85 and 143–156 a mass of evidence drawn from archives which throws light on many obscure points in Stoss’s biography.

Wolfgang Katzenheimer of Bamberg.—The name of Wolfgang Katzenheimer appears for the first time in the archives of Bamberg in 1487–88. He is best known as having furnished the drawings for the wood-cuts in the Bamberg *Halsgerichtsordnung* which was printed by Pfeyl in Bamberg in 1507; and documentary evidence is also available to support his authorship of the “Bamberg” window in the east choir of St. Sebald at Nürnberg. On the basis of the above-mentioned works, a number of others, mainly wood-cuts, may be connected with the artist. The last mention of him in the archives occurs in 1508. (J. SCHINNERER, *Mh. f. Kunstw.* VI, 1913, pp. 318–326.)

Late Gothic Painting at Hildesheim.—In *Mh. f. Kunstw.* VI, 1913, V. CURT. HABICHT studies the altar-piece of the chapel of St. Nicholas at Hanover, in connection with related works, and concludes that it was painted between 1415 and 1420, and that it is the product, and proof of the existence of a school of painting at Hildesheim, which was in close dependence on that of Cologne.

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

The Tribal Names of the God of Spring.—In *Z. Ethn.* XLV, 1913, pp. 65–82, JOHN LOEWENTHAL discusses tribal names for the god of spring (der Heilbringer), among the Iroquois and Algonquin Indians, endeavoring to find the essential qualities inherent in these appellations. Hewitt’s view that the Iroquois name Te’haro’hiawa’k’ho’ is limited to the bursting forth of vegetation while the Algonquin Nānābōsū is the reproduction of all forms of life, he

thinks inexact. He compares the Kansa, Omaha and Mexican ideas of this god and calls attention to the fact that the Iroquois originally lived much further south.

Eskimo Curios.—In *Z. Ethn.* XLV, 1913, pp. 121–126 (3 figs.), K. T. PREUSS describes Bernhard Hantzsch's collection of Eskimo curios from Baffin Land in the Königl. Museum für Völkerkunde (Berlin). It consists of leather masks, reproducing actual tattooing, a game called "little men," like our own "playing house," but with bones instead of puppets, lance- and harpoon-points, knife-handles, hooks, a shoulder rest for carrying the kayak etc.

Sun and Moon Eclipses in the Dresden Codex.—In *Z. Ethn.* XLV, 1913, pp. 221–227 (fig.), M. MEINSHAUSEN gives tables showing an astonishing accuracy in the predictions of sun and moon eclipses found in the Dresden Maya manuscript.

Early Remains in Bolivia.—In *L'Homme préhistorique*, I, 1913, pp. 43–47 (fig.) G. COURTY calls attention to remains found by him at Colcha, Bolivia, of huts containing about 500 arrow heads, amulets, beads, etc. The oldest civilization in Bolivia is that found at Cerro Relave. He thinks that the European classification for the Stone Age will not hold for America.

Ancient Remains at Tihuanacu.—In *Z. Ethn.* XLV, 1913, pp. 178–186 (2 figs.), A. POSNANSKY discusses the ancient remains of Tihuanacu. Two successive prehistoric immigrations resulted in two languages, two religions, and two architectures. The first wave subdued the non-sedentary but highly intelligent natives and settled on their holy site, the peninsula Tihuanacu using shaped red sandstone blocks to form partly subterranean chambers, not big enough to lie down in but roofed and heated, and roughly oriented toward the rising sun, not as in the later civilization exactly placed with reference to the meridian at the time of the equinoxes. This period was ended by some catastrophe—perhaps glacial—and the second wave brought with it a still higher culture; a more imposing architecture with stones so closely fitted that a knife blade cannot be inserted between them, nor even moisture penetrate; a political power that extended over almost the whole of South America, and was based on a sort of family-transplanting (Mitimayos); and a religious hierarchy that turned Tihuanacu into a Mecca for the ruder peoples of the continent, a place in which it was an honor to be buried. This period, too, was ended by a catastrophe in which volcano and flood from higher lakes disturbed by earthquakes, played their part. A fourth period, which carried the architecture to a higher perfection, was that of the settlement on the Umayo Sea, and this was followed by the relatively modern period of the Incas.

Peruvian Ideographs.—In *Z. Ethn.* XLV, 1913, pp. 261–273, (8 figs.) (with discussion by Hans Virchow), A. POSNANSKY describes and discusses prehistoric ideographs of Peru, such as, "the crown" "the flight of steps," "the earth-sign," etc.